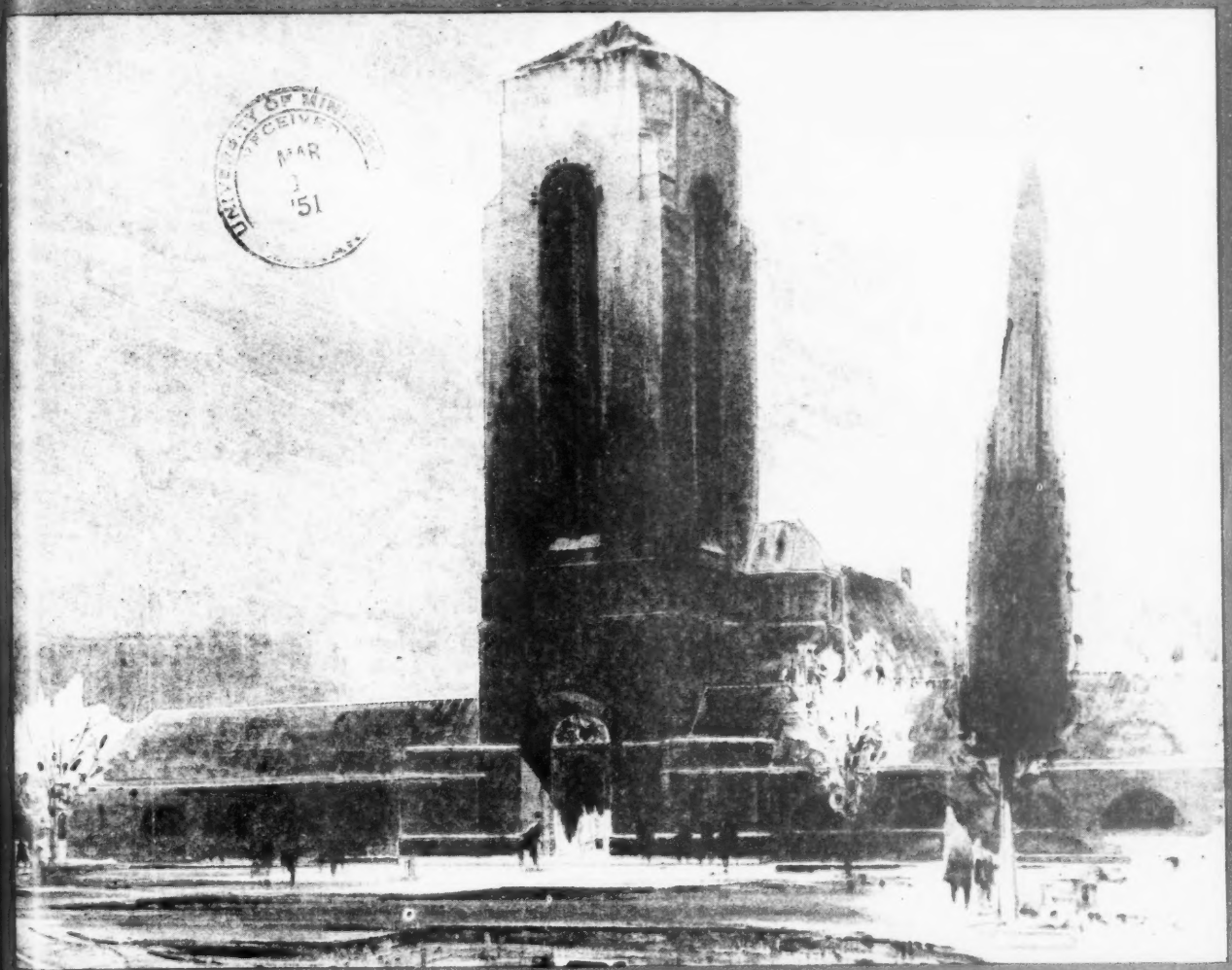
THIRD SERIES VOL 58 NUMBER 4 FEBRUARY 1951

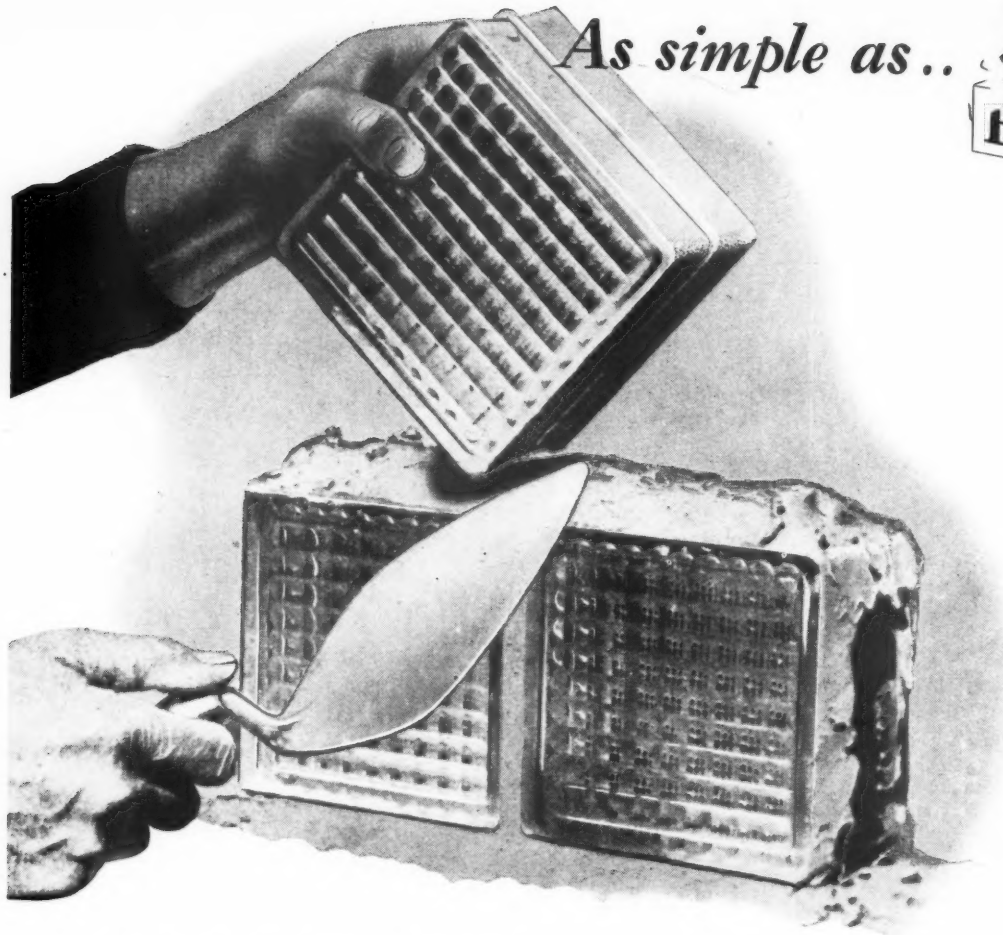
THE JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

66 PORTLAND PLACE LONDON W1 · TWO SHILLINGS AND SIXPENCE



Proposed Free Church at Stewartby, Beds. Architect: E. Vincent Harris, O.B.E. [F]. Royal Gold Medallist 1951. From a drawing by J. Pilkington

As simple as.. A B C



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R.I.B.A. Reception, 18 May

The Annual Reception of the Institute will be held on Friday 18 May, from 8.15 p.m. to midnight. The President and Mrs. Henderson will receive the guests in the Henry Florence Hall from 8.15 to 9.0 p.m., and there will be dancing from 9.0 p.m. until midnight.

Tickets are 15s. each. In the first instance members will be restricted to one guest each, but they may give the names of further guests for whom tickets will be supplied should it prove that accommodation will be available. Applications for tickets, which must be accompanied by remittances, should be made as early as possible. Evening dress, decorations, medals and presidential badges will be worn.

Architects for Defence Work

The defence programme of the country has placed the Service Departments in pressing need of architects for urgent work both at home and overseas. The Ministry of Labour and National Service have notified the Institute that they are most anxious to recruit the services of members for posts carrying salaries within a range of £500 to £1,000 a year.

Further enquiries about, and applications for, these appointments should be addressed to the Technical and Scientific Register, York House, Kingsway, London, W.C.2; and should quote the reference 'J/RIBA', which will ensure prompt attention.

The Building Centre

Architecturally, No. 9 Conduit Street has seen its children grow and spread their wings; from 1859 it was the home of the R.I.B.A. until 1934, when that vigorous centenarian felt the need for larger premises; then in 1944 the Building Centre took full possession of 'No. 9'. But, like the R.I.B.A., the Building Centre has outgrown its accommodation and lately its Council have been searching for a more spacious building. They have now acquired premises in Store Street, Tottenham Court Road, which it is expected will meet their needs for some years to come, the area being three times as large as that of 'No. 9'; further, it will be possible to provide a theatre for lectures and film demonstrations, as well as space for temporary exhibitions.

It will be some time before the Centre can move to its new home, as alterations and repair of war damage have to be made, but when the time comes the Council will carry with them to their new headquarters the best wishes of all those who have followed and made use of the growing usefulness and importance of the Building Centre.

Revision of the Bye-laws

Among the official Notes and Notices in this JOURNAL will be found a notice of a Special General Meeting on 6 March at 6 p.m. to consider the Council's recommendations for the revision of the Bye-laws. A memorandum published on page 148 outlines the main points of the proposed changes and a loose insert gives the precise wording of the revisions.

Joint Meeting of the Architectural Science Board and the Illuminating Engineering Society

On Tuesday 13 March, at 6 p.m., a lecture on *Recent Research in Daylighting* will be given by W. A. Allen [*A*] and Dr. R. G. Hopkinson. The emphasis will be on daylighting problems such as window design, roof lighting, and the relation of natural lighting to the design and decoration of interiors, but fundamental visual reactions will also be mentioned, with examples from artificial lighting. Slides and demonstrations will illustrate the lecture, together with models of advanced daylighting designs.

Assistant Secretaryship

The Council have appointed Mr. Robert William Martin Orme, B.A.(Cantab), to the post of Assistant Secretary in the Royal Institute recently vacated by Mr. G. E. Marfell. Mr. Orme was educated at Wellington College and at Jesus College, Cambridge, where he read modern languages.

From 1930 to the outbreak of war he was on the London Stock Exchange, being a member from 1935 to 1940. He enlisted in the Territorial Army at the beginning of 1940. He was commissioned into the Intelligence Corps in 1942 and subsequently served overseas in the Mediterranean theatre, holding staff appointments in Italy and Greece. He was a qualified officer-interpreter in Italian and French. He also speaks German.

After release from the forces he was appointed to the post of Public Relations Officer to the English-Speaking Union, which appointment he is resigning to take up his duties with the Royal Institute.

Housing Needs of the Old. Exhibition and Discussion Meeting

As members will know, the Architects' Benevolent Society has just celebrated its Centenary and hopes when funds permit to build and endow a group of cottages for the use of its beneficiaries. With this in mind it was felt appropriate that the Institute should arrange a small exhibition to show the developments which have occurred in the provision of accommodation for old people.

There will be a small introductory historical section, but the main exhibition will be devoted to more recent schemes, with particular emphasis on the different types of accommodation, including conversions, required to meet the varying needs of the old. Also included in the exhibition will be examples of new projects such as some of the special schemes for the new towns.

In conjunction with the exhibition the Institute is holding an afternoon discussion meeting, which will provide an opportunity for the exchange of views between architects of those bodies who are chiefly responsible for providing this specialized accommodation. There is a very large number of voluntary bodies as well as local authorities who over a period of years have made a particular study of the requirements of old people, and it is felt that many architects may welcome the opportunity of a discussion with experts from these bodies.

The meeting is to be held at 66 Portland Place on Friday 13 April at 2.30 p.m., followed by tea. Mr. H. S. Goodhart-Rendel [*F*] will be in the chair, and the following have agreed to speak: Sir Edward Bligh, Chief Officer of the Welfare Department of the L.C.C.; Mrs. H. V. Hill, Chairman of the Old People's Welfare Committee for Hornsey, and Chairman and Founder of Hill Homes; Mr. A. Llewellyn Smith [*F*]. It is proposed to invite to the meeting representatives from local authorities and other bodies specially concerned with housing the old, and there will be an opportunity for questions and discussion.

Programmes of the meeting and tickets will be available free of charge on and after 1 March, and in order to facilitate the necessary arrangements members are asked to apply for tickets at an early date. Envelopes should be marked 'Housing Needs of the Old'. The Exhibition will be on view from 13 to 28 April, both dates inclusive, week-days 10–7 (Saturdays 10–5).

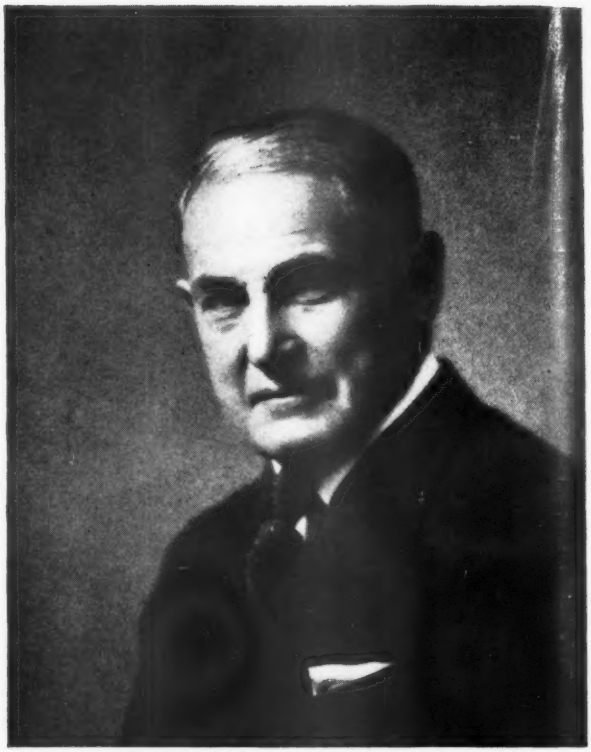
The Architecture of Transport Exhibition

While this JOURNAL is in the press the Architecture of Transport Exhibition will be opened at the R.I.B.A. by the Rt. Hon. Lord Hurcomb, Chairman of the Transport Commission. It will be on view at the R.I.B.A. from 22 February to 22 March.

A preliminary view of the material collected for the Exhibition shows that it will compare very favourably with previous large exhibitions which the R.I.B.A. has produced. The importance of the subject may not be apparent at first glance because we in this country are accustomed to take transport for granted. Yet Britain's existence is largely dependent on the ability to move our products to ports and to carry them in ships all over the world.

To a communal activity such as transport the architect makes a not unimportant contribution. The creators of the early British railways believed that their great engineering triumphs were worthy of the best architectural skill available at the time—an example that their successors did not always follow. Today British Railways have schemes which, when executed, will compare architecturally with the best of the more recent Continental work. In addition they are engaged on a great process of tidying up existing stations, many of the really fine Victorian stations having become overlaid with a mass of disfiguring structural accretions.

In the field of air transport the Exhibition will show Mr. Gibberd's main proposals for London Airport and there will be some excellent Continental and American buildings on view. In the interior equipment of ships we have good standards established by Messrs. Easton and Robertson and Brian O'Rorke.



Mr. E. Vincent Harris, O.B.E., R.A. [*F*], Royal Gold Medallist 1951. Illustrations of some of the buildings by Mr. Harris are given on pages 149-152

Christmas Holiday Lectures

Professor W. G. Holford's Christmas Holiday Lectures can probably be claimed to be amongst the most popular yet given in this series. The talks, which were illustrated by very well chosen slides, dealt with 'The Growth of a Town', and as was to be expected of such an expert lecturer were presented in a scholarly and at the same time lively manner, so that the audience of young people received them with rapt attention. The few adults who, strictly against the rules, managed to gain admittance also seem to have found the lectures of absorbing interest. The questions asked at the end of each talk were, in general, very pertinent and demonstrated once again the amazing sang-froid of the present generation.

The Institute's thanks are due not only to Professor Holford for giving such an excellent series of talks but also to Mr. G. A. Jellicoe, Mr. Peter Shepheard and Mr. A. G. Sheppard Fidler who each took the chair at one of the lectures and helped to deal with the questions.

R.I.B.A. Diary

TUESDAY 27 FEBRUARY (POSTPONED FROM 13 FEBRUARY) 6 P.M. A.S.B. Lecture: *Floor Finishes*. F. C. Harper, Ph.D., B.Sc.
TUESDAY 13 MARCH 6 P.M. Lecture: *Recent Research in Daylighting*. W. A. Allen [*A*] and R. G. Hopkinson, Ph.D., B.Sc. Arranged jointly by A.S.B. and Illuminating Engineering Society.
THURSDAY 22 MARCH Architecture of Transport Exhibition at R.I.B.A. closes.
TUESDAY 3 APRIL 6 P.M. Presentation of Royal Gold Medal.
TUESDAY 10 APRIL 6 P.M. A.S.B. Lecture; *Some Technical Problems arising in the building of a New Town*. G. Grenfell Baines, A.M.T.P.I. [*A*].

Architectural Draughtsmanship of the Past

By H. S. Goodhart-Rendel, Mus.Bac. (Camb.), M.A. (Oxon.) [*F*]

Read before the Royal Institute of British Architects on 9 January 1951. The President in the Chair

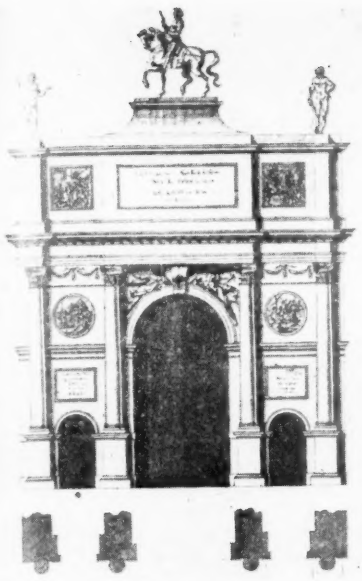


Fig 1: Design for Temple Bar in the manner of a triumphal arch. From album of drawings by Flitcroft for Kent's edition of the designs of Inigo Jones for Whitehall Palace

OF THE TITLE of this lecture I shall attempt no such elaborate explanation as that which Alice forced from the White Knight. You will remember that she had to be told that although the name of his song was called *Haddocks Eyes*, the name was only *called* that, being in fact *The Aged Aged Man*. And that was, of course, the *name* only, because the *song* itself, though *called Ways and Means*, was, in fact, *A Sitting on a Gate*. The name of this lecture has been called *Architectural Draughtsmanship of the Past*. What its true name would be, and what the lecture itself might be called, and what, in fact, it has been, I shall leave you to decide when you have heard it.

One thing with which it is not concerned at all is the drawing of buildings that is done with an intention purely pictorial. I conceive architectural draughtsmanship to be the work done in his proper capacity by an architectural draughtsman, whether he be a pictorial artist or not. The proper capacity of an architectural draughtsman embraces the making of drawings of two kinds, those primarily meant to convey the architect's design, and those primarily meant to explain the methods proper for its execution. Drawings of the latter kind are called 'working drawings'; those of the former have no generic title, but are what most people mean when they speak of 'the architect's plans.' It also is the business of architectural draughtsmanship to convey the design and to record the condition of buildings already existing, labours that once were much lightened by the help of the *camera lucida*. Nowadays a large part of this work has been taken away from draughtsmanship by photography. The *camera lucida* lies dusty on its shelf, and with it, I am afraid is shelved the power of analytical vision that formerly was engendered by its use. The act of clicking a shutter may produce a record, but it teaches nothing to the recorder.

Every architectural drawing other than a template, or a bench drawing at full size, is inevitably conventional. It shows a building not as anybody could ever see it, but in a manner from which its design can be deduced by those familiar with the convention adopted. Ground plans are obviously mere maps, showing the solids and voids in a building on certain levels at which it is supposed to be sliced through. Sections show where the solids and voids would appear if the slicing were done not horizontally but vertically. In elevations a building is represented as though the lens of the human eye were as broad as the drawing and could, therefore, be exactly opposite every part of it at once. Both in them and in drawings made by isometrical projection, nothing is supposed to diminish with distance; the parts of a building farthest from the eye being drawn no smaller than those nearest to it. This is partially rectified by the method of linear perspective, but even in this there is an arbitrary falsity. It is rectified horizontally but not vertically, the effects of distance from the eye in a vertical direction being entirely disregarded. In a drawing 'set up in perspective' the figure of a man on the roof of a tall building covers exactly as much paper as the figure of one standing upon the pavement.

The perspective of the photographic lens, although very different from that of the human eye, is probably more like it than is the conventional perspective of modern draughtsmanship. So habituated, however, have our eyes become to this conventional perspective that photography, by means of various mechanical adjustments in cameras, has been brought to imitate it as nearly as possible. Indeed, since the Renaissance the convention of linear perspective has become what practically all adult Europeans believe that they see in Nature and demand to see in representations of Nature.

Linear perspective, therefore, is the method by means of which a design in architecture can be most intelligibly represented to persons not trained in the mysteries of the art, and is that most readily intelligible even by initiates. As with other precious things its value is implied in the extent of its abuse. Having unrivalled powers of truth-telling it can also magnificently lie. It is the honest architect's most candid and inconvenient friend: it is the dishonest architect's most artful and convenient confederate.

Of the nature of architectural draughtsmanship in the ages of Antiquity I believe I am right in saying that we have no information whatever. Concerning that in the middle ages we have a precious document in the sketchbook of Wilars de Honnecourt, and a good many scraps of tributory evidence in remains found, some quite recently, of workmen's diagrams drawn upon planks that have been used afterwards for other purposes. Wilars seems to have filled his sketchbook for his own eye alone, it is an excellent model of the *aide-memoire* a zealous architect will make of things seen upon his travels. From it we can infer what other evidence supports—that the mediaeval draughtsman was no purist in his method, lapsing from the rigour of elevation into comfortably lawless perspective whenever such a lapse would make his point or tickle his fancy. I see no reason for supposing that he provided the abbot or prince who employed him with any presentation of his projects much more elaborate than the sketches he made for his own ends. I think it more probable that after much preliminary consultation and reference to what had lately been built elsewhere he was trusted to follow the general instructions given to him in his own way.

The chief labour of architectural draughtsmanship in the Middle Ages must have been the making of bench drawings for masonry, a craft then exuberating in perfections and complications that required the highest geometrical skill. This labour, together with slightly less exigent ones in other crafts must have been distributed between the craftsmen themselves. The craftsman incapable of making bench-drawings and templates for his own work seems a person highly unlikely to have existed in the Middle Ages.

Since it would be impossible, except in a discourse of intolerable duration, to survey all the ground my title properly covers, I shall say no more this evening about sketches; having mentioned those of Wilars de Honnecourt only because little else than they have come down to us from their period. I shall not say much more about working drawings either, although time must be made for brief comment upon certain of their characteristics. Most of my time I shall spend in studying with you that kind of architectural draughtsmanship which I hold to be most important to the welfare of architecture, the draughtsmanship that shows the public what to expect in what is not yet built, and what to look for in it when it comes into being.

This kind of draughtsmanship has nearly

Fig 2: C. R. Cockerell. Perspective of Design for the Royal Exchange

slipped into the past altogether, and I should be tempted to despair of what I believe to be its most necessary recovery if I did not remember that the past in which it flourished was not a long one. What has sprung up suddenly before may therefore spring up suddenly again. Under the aristocratic domination of architecture in the eighteenth century, as under the bureaucratic domination of it today, the public was regarded as a patient to be dosed with what was good for him, and it was preferable that when it opened its mouth it should shut its eyes. The designs made by an architect of the eighteenth century, whether submitted to individual patrons or given to the world in books of engravings, were consequently presented in a manner informative only to those who understood the architectural conventions of the time. (Fig. 1.) *They* could judge (rightly or wrongly, of course) whether a portico were well proportioned, whether an attic storey were too heavy or a basement too mean, but to the majority of people into the background of whose lives the buildings would enter, one design as then drawn or engraved must have looked very much like any other. All, whether shown in elevation or perspective, would be outlined by ruler and compass, every opening, whether of door, or of window being darkened by an unbroken wash or hatching. Of pictorial effect there would be little more than in the chaste and unexciting illustrations of the books of Euclid.

What a gulf there is between a drawing of this kind and the glorious water-colour with which Charles Robert Cockerell sought to recommend the project he submitted in the competition for the design of the Royal Exchange! (Fig. 2.) And yet the gulf is not a great one in time. The close of the Napoleonic wars and the magical effects of the waving of Nash's wand over London—was it those that were the prime causes of the sudden revolution in architectural patronage that dethroned the noble dilettante and put the ordinary citizen in his place? I do not know. I do know, however, that between the death of George III and the accession of Queen Victoria, the pleasures of architecture, to which for over two centuries admission had been difficult, were opened to the public, which rushed into them with much eagerness. Cockerell's drawing needs no deciding by an expert, it shares the riches of his mind open-handedly with all the world. Most of the illustrations which accompany these remarks have been created with this intention of universal intelligibility. An architect, like a painter or a composer, has had an idea which he has wished to present before others. He may or may not have had the manual skill to make this presentation himself. In its default he has borrowed the hand of a draughtsman, chosen sometimes, I am afraid, for his known skill in improving the ideas of his employers, but more often, let us hope, for his capacity for their loyal transmission.

I know that a great many people nowadays would contend that an architect's ideas are without interest until they have been proved by embodiment in actual buildings. All that this ridiculous contention denotes is that those who make it are interested in buildings and are not interested in ideas, indeed are probably impervious to them. The proper use of the aesthetic power of architecture is little less of a science than the proper use of the constructional power of engineering, and no engineer outside Bedlam would deny interest to theoretic projects that may not yet have been put into effect. The enormous predominance of mere news in architectural journalism today—and in the category 'mere news' (usually untruthful news) I include practically all illustration of buildings by photography, is a sad index to the apathy with which the exercise of imagination has come to be regarded by the common run of architects. Fortunately students still have an appetite for unrealized projects, not only of their own but also at least those of Mr. Lloyd Wright. I am convinced that architects who have lost this interest must recapture it. Good architects must be students all their lives.

To the best of my belief, all except three of the designs I am showing as illustrations, were afterwards realized materially, but that fact has not governed my choice of them. I have chosen them to illustrate the illustration—popular illustration for the most part—of the architectural conceptions of a happy period during which architectural conceptions were in themselves 'news.' Such illustrations can not be confined to exhibitions, the public that visits exhibitions is normally a small one. They have also to be distributed by means of books, periodicals and journals, and consequently had before the days of photographic reproduction to be engraved or lithographed.

My topic being draughtsmanship, I show you no engravings, of which only wood-engraving in facsimile, never a usual form of illustration, are in any sense draughtsman's work. Cockerell's beautiful drawing represents a large class of those after which steel engravings were customarily made on occasions that warranted the cost, and many of the most skilful water-colourists of his time, such as Thomas Allom, worked constantly with this destination in view. Considering how great their cost inevitably was, it is surprising how many beautifully fine steel engravings were commissioned at this time by enterprising publishers, but not at all surprising that they were included only in publications that were expensive to buy. In cheaper publications steel engravings there might be, but of a perfunctory and unpretentious kind. The illustrations to Pugin's well-known articles in THE RAMBLER show the most that could be expected of the engraver in the pages of a periodical. I believe that the engraver was Pugin himself. The arrival of lithography cheapened the cost of reproduction enormously, and bestowed upon the draughtsman the power of communicating directly with his public, a power of which many availed themselves. Others, who were shy of the stone, employed as intermediaries lithographic specialists whose faithfulness to the drawings they translated was usually exemplary.

This faithfulness, however, became necessary and invariable only when the intermediary had ceased to be a man and had become the photographic camera. Nevertheless, even after this had occurred, after photo-lithography had taken over nearly all the day to day business of the wood-engraver, and had shunted the steel engraver on to a side line of luxury trade, the established draughtsman did not always learn quickly the capacities, more limited then than now, of his new interpreter. Photographic reproduction of brushwork was still out of the question, the half-tone block was as yet unthought of, and even in drawings purely linear the camera was always certain to coarsen fine lines and clot over-close hatching into a smudge. Much that architectural journals wished to publish, therefore, still had to be redrawn, and in THE BUILDING NEWS was redrawn most efficiently, by the then editor, Maurice Adams. The specimen of his work that I show (Fig. 4) is not an example of popular illustration (in which his touch was less happy), but a drawing intended to show architects not necessarily what its subject *looked* like, but what it *was* like, philosophically and in essence. As such I do not see that it could be bettered.

I wish that I had time to show you other

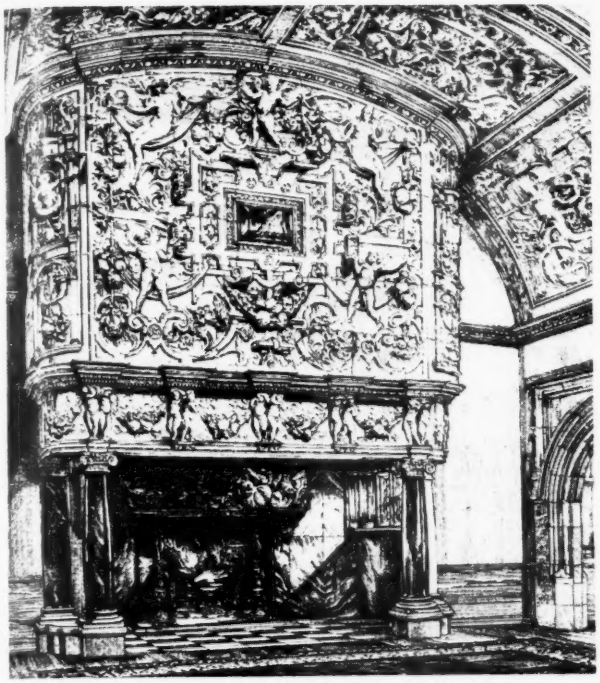


Fig 3: W. R. Lethaby. Chimney-piece in Picture Gallery, Cragside

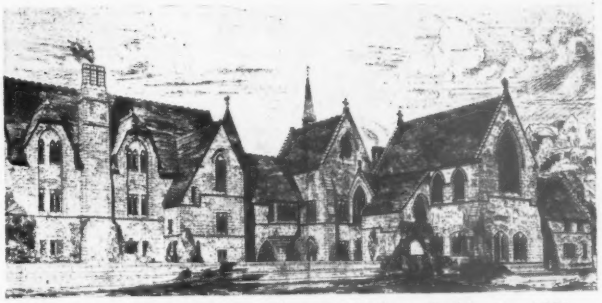


Fig 6: George Edmund Street. Memorial College, Cuddesdon, 1875

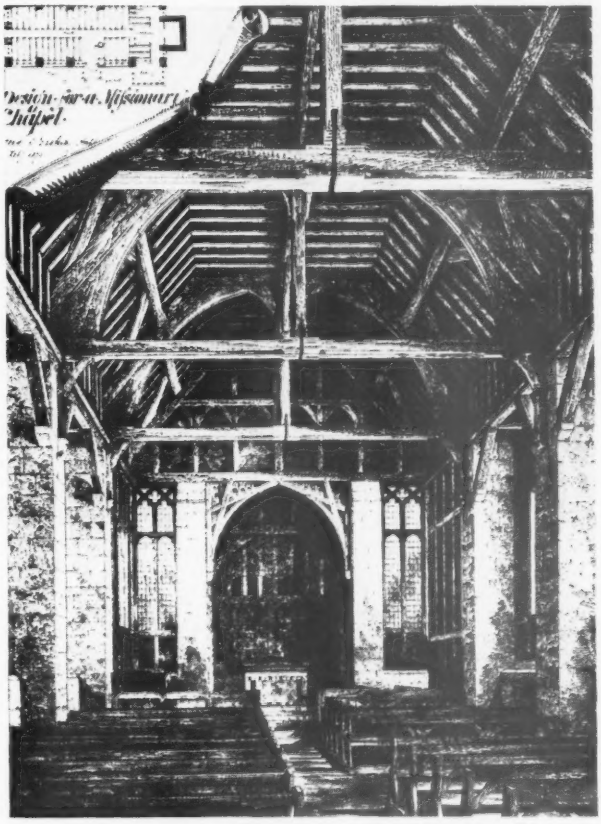


Fig 5: Frederick Deshon. Design for a missionary chapel, 1875

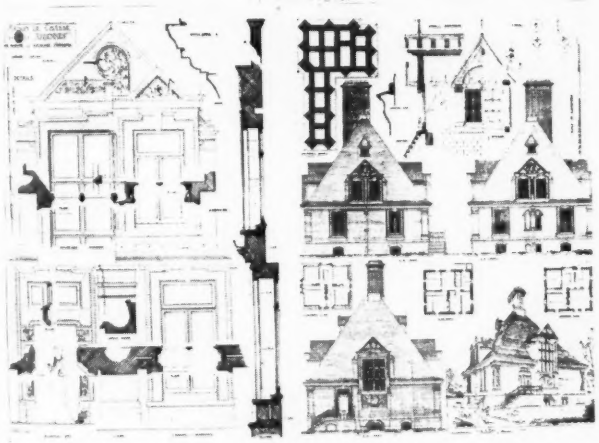


Fig 4: Maurice B. Adams. Maison de Chasse in the Ardennes, 1876

specimens than this of the admirably informative plates that Adams concocted from material supplied to him by his architect contributors: this one dates from 1876 and it is round about that date that you can find the best ones, in the files of his journal. In many of them the elevations are drawn with penmanship a little more pictorial than in that now before us; a matter the rights and wrongs of which inevitably come up for consideration with my next exhibit, a sheet of one-eighth inch scale working drawings by William Eden Nesfield. In these you will observe that the elevations, although entirely definite and clear, display, over and above their ruled delineation, little freehand touches, added in order to put the builder into the right mood. It may be argued that fancy, being immeasurable by the quantity surveyor, should be excluded altogether from all drawings upon which his bills are based. There is a story of a gigantic triangular lead flashing to a chimney that resulted from a shadow light-heartedly cast upon a working elevation. Theoretically I hold that the only allowable superfluity in a working drawing is that which makes it more readily intelligible to the workman, and that what might be necessary to make it intelligible to the building owner should be put instead into drawings that are outside the contract. Practically I allow some licence in this matter when the building for which the drawing is made, like this house of Nesfield's, is one in which extremely exact workmanship would be inappropriate and unnecessary. An ostentatiously blank drawing may seem to give countenance to blank, perfunctory execution. It also, if seen by her, is extremely depressing to the building owner's wife.

In the early days of photo-lithography, drawing in pen and ink still usually retained the name of 'etching', and, although such drawing was done with a pen (I wonder if one can still buy the 'etching pens' that survived even in my youth) and not with a needle, was not unlike dry point

etching in its conventions. Frederick Deshon, the wonder-boy of his age in this art as applied to architecture, set many a difficult problem to the photo-lithographer, but I think you will admit that in the photo-lithograph from which Fig. 5 is taken both artist and executant come off with honours. Deshon here was drawing a design of his own, and drawing with love. It seems to me that the accord between the sentiment of the design and that of its presentation is perfect.

It is almost a matter of course that the same accord should show in my next illustration (Fig. 6), that of a building highly characteristic of its author and delineator, George Edmund Street. I have no fear for the eventual fame of Street as the great vitalizer of English nineteenth century architecture, but I confess that I can not agree with the extent of the claims that are customarily made for his draughtsmanship. He drew exactly as he needed to do in his tumultuous life of vigorous exertion, using drawing as a rapid and clear handwriting in which to record the flood of impressions and creative ideas that poured without ceasing into his head and out from his pen. No drawing of his is ever inadequate to show what it sets out to show. Is not this to say enough? If he had had time and had made it his business to draw very beautifully it is almost certain he could have done so—did he not in his young days adorn his Maidenhead church with excellent paintings by his own hand? But he had not time and did not regard it as his business. Life was not long enough to him for architecture alone.

Yet there is, I think, an indication of latent power in every drawing of Street's which is lacking in the routine perspectives that issued so numerously from the office of his great pupil, Richard Norman Shaw. The great merit of these, in my eyes, is that they *were* routine perspectives, clothing all the designs they illustrated in a uniform convention which makes them easy to judge and compare. There is in them little attempt to captivate, but a very thorough attempt to explain. Shaw had an exceptionally good training in cold, literal, draughtsmanship when, as a young man, he had composed the engraved plates of King's Study Book of Mediaeval Architecture, a work the general neglect of which proves how uncongenial even the most valuable study has now become to those who can not eat their food dry. On the other hand, like Nesfield, with whom for some time he shared an office, he had introduced himself to the public by means of a folio volume of beautiful and highly pictorial lithographs, illustrating buildings seen upon his travels. In his office perspectives it is clear that he felt that any conspicuous display of his pictorial powers would be improper. They were drawings only differing materially from elevations by being in the convention of linear perspective rather than in that of geometrical projection. If his draughtsmen *did* keep a jagged T-square with which to rule in the tiling or slating upon roofs, that was only in order to distinguish the tiling or slating from the more regularly lined-in brickwork of walls and chimneys, the jagged implement being used indiscriminately in drawing both perspectives and elevations. Landscape surroundings were drawn with freedom but not much subtlety, shadows were cast with no greater accuracy than was necessary to define recesses and salients.

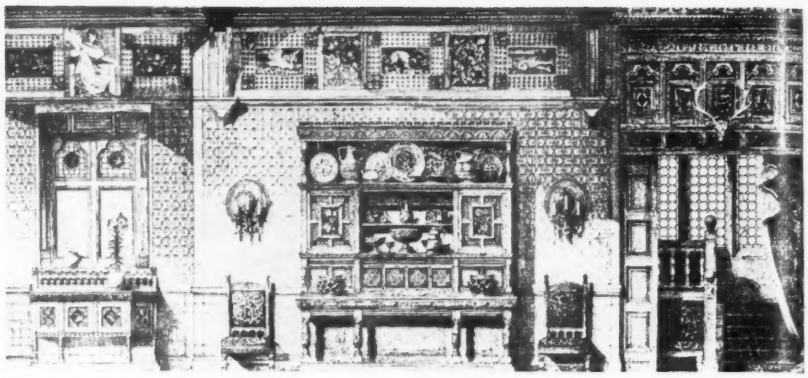


Fig 7: Bruce Talbert. Side elevation of a dining room, 1876

There is no marked distinction between the office perspectives drawn by Shaw himself and those drawn in his method by his assistants, although on close examination personal peculiarities are discoverable. The drawing I now show (Fig. 3) was made for him by Lethaby in 1883, and seems to me a little tamer and more meticulous than if it had been by the master himself. It is, nevertheless, of great interest both intrinsic and as an example of drawing in pen and ink that derives less from etching than from wood-engraving.

By this time, the adoption by the Press of photo-lithographic reproduction had turned the small architectural room at the Royal Academy exhibitions into a black-and-white room almost entirely. Black and white, or sepia and white, that is to say—the brown line being generally preferred by draughtsmen who still used the pen in the manner of the etcher's needle. Architects who themselves were accomplished water-colourists continued to display their skill, but those who were accustomed to have their show drawings made by others obviously would choose for them a medium that allowed of direct reproduction in the architectural journals.

I think it is tenable that the first artists, of any kind, to develop a really new technique proper for photo-lithographic reproduction were architectural draughtsmen, but not architectural draughtsmen belonging to the schools from whose work my illustrations have so far been taken. Although observant no doubt of the terrible mess the new process was apt to make of hatching and cross-hatching, they never doubted that those means were necessary for producing shade and tone. They made their hatching as open as possible and hoped for the best. Draughtsmen there were, however, in this great age of pattern designing, the age of William Morris, of Edward Godwin, of Bruce Talbert, who frequently had to make intelligible black-and-white drawings of decoration so intricate that in many parts of them hatched shadows would have obscured exactly what it was most necessary to show. Experiment taught them that shade and tone could often be more effectually produced by varying degrees of emphasis in the actual drawing of a pattern than by crossing that pattern with confusing strokes in the conventional method of 'shading.'

The most brilliant specimen of this ideally photo-lithographic draughtsmanship that I could show you would probably be one of the designs for an imaginary drawing or dining room, about the size of the Drury Lane stage, with which Walter Hensman, an associate of Bruce Talbert's, used regularly to adorn the walls of the Royal Academy exhibition. Hensman's notions of decoration, however, might arouse in you such dismay that you would overlook the cleverness of his draughtsmanship. I have therefore chosen, instead, a page from one of Bruce Talbert's own books, which shows a room, excellent of its kind, drawn in a manner that illustrates sufficiently the characteristics I have been describing (Fig. 7). This in a sense is a decorative drawing, itself a pattern made up of patterns. It has an affinity in nature with Talbert's very beautiful wallpapers and brocades. It also conveys, in a way anybody could understand, the design of the room that it represents. That it is admirably adapted to photo-lithographic reproduction, my slide, which is taken from a photo-lithographed plate, clearly testifies. The date of the book from which it is taken is 1876.

My next illustration, also of decoration, or to be exact, of furniture, was published in the same year. I think that you can regard it as a drawing by Edward Godwin, the designer of the furniture it portrays, although it has been redrawn, probably only traced, by Maurice Adams. It is as simple as the preceding illustration was elaborate, but clear, straightforward and informative. If you will reflect how little information you would get from photographs of the same subject, I shall have achieved my main object in bringing it upon the screen.

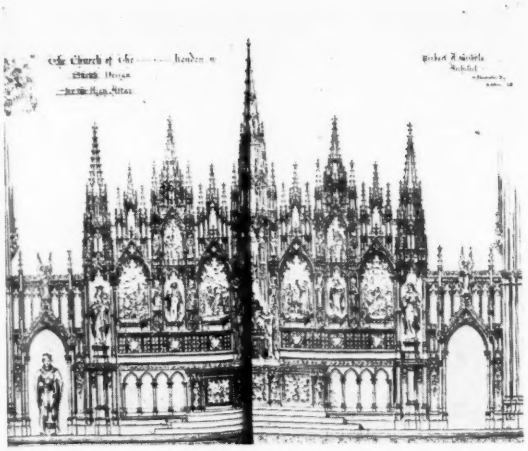


Fig 8: Herbert Gribble. Design for a high altar, 1882

Fig 9: H. W. Brewer. Corn Exchange, Sheffield, 1882

Fig 10: H. W. Brewer. 'Deserted', 1884

I have shown you no drawing of Pugin's, having been obliged, when contracting this lecture to a reasonable length, to eliminate the over-familiar. We must remember him here, however, as the brilliant draughtsman whose peculiar style degenerated among his disciples into what William Burges used to speak of with angry contempt as 'flick-and-dot'.

'Flick-and-dot' is, I think, a not contemptible shorthand for ornament that is used primarily to produce a glittering texture, and the specimen (Fig. 8) which I now show you does not suggest that the subject delineated could have been represented more faithfully by any other convention. It is the work of Herbert Gribble, chiefly remembered now as the architect of the Brompton Oratory, but well known in his day as a skilful draughtsman. Burges did not care for shorthand in draughtsmanship, nor, as a rule, for the intricacy of design that would necessitate its use. My resolution to eliminate the over-familiar made me hesitate in deciding that Burges should be represented here by his 'pattern for a fountain with the history of Sabrina', but I did so decide, having found no other drawing in which his idiosyncrasy was so perfectly displayed. Here it is—and here we are—or nearly are—back at Wilars de Honnecourt, with a difference (Fig. 11).

Those whose opinion I respected when I was young, and respect still—perhaps also with a difference—used to tell me that the king of all picturesque architectural draughtsmen, past, present, or probable, was H. W. Brewer. Certainly his powers were extraordinary. Year after year THE BUILDER would issue, as a Christmas present to its readers, some great fantasy of his, a panorama of mediæval Paris, for example —or a recreation of a Hanseatic port with its activity in full swing—or—but let me show you one of them, I think one of the best (Fig. 10). The title of this drawing is *Deserted.* It shows a dump of the disused apparatus of mediæval civilization, an abandoned church, decaying houses, a grass grown quay, everything with its former pride falling, falling, falling from it into dust. It shows also architectural beauty of a noble kind, proud beauty now humbled and become the unresisting food of decay. Not a bad showing for an architectural draughtsman to make in the New Year number of THE BUILDER for 1884!

Brewer was himself a man of noble character, a man of phenomenal architectural learning, and in nature a poet. He was also a draughtsman of a very high order and, if internal evidence is to be trusted, something a great deal more than a mere assistant to some of the architects who enlisted his services. I should like to have avoided all question of his artistic and moral stature outside draughtsmanship by showing you merely some perspective drawing he had made for someone else, which you could have judged on its merits. Unfortunately he hardly ever signed such

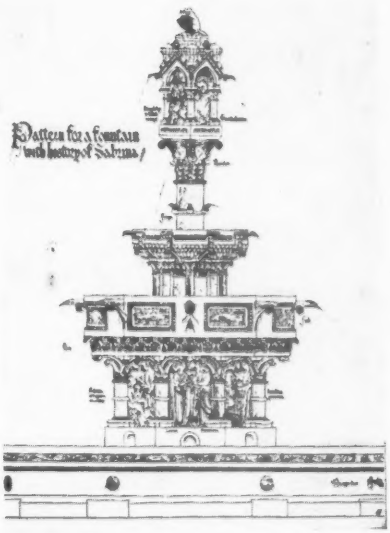
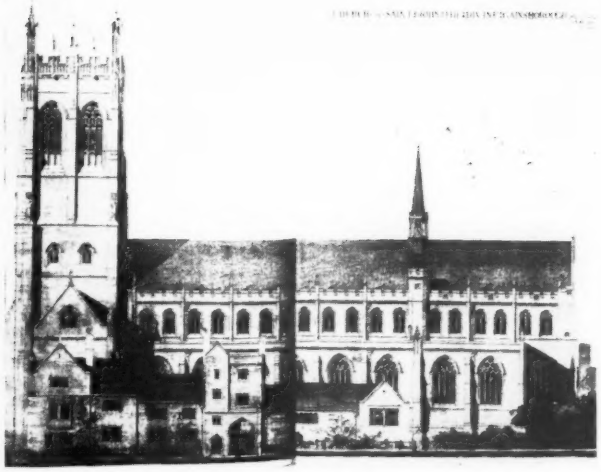


Fig 11: William Burges. Pattern for fountain, 1883



Above, left: Fig 12: Micklethwaite or Somers Clarke. St. John the Divine. Gainsborough, 1888. Above, right: Fig 14: Herbert Railton. Houses at Harrogate, 1900

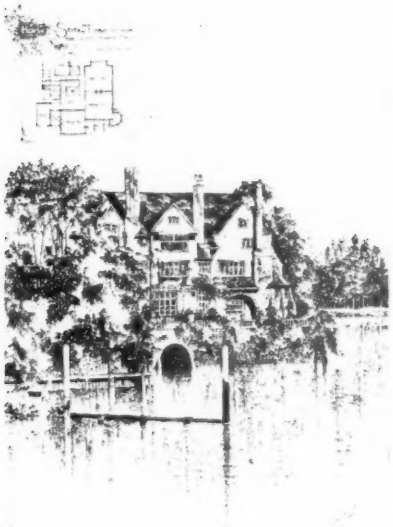


Fig 13: C. E. Mallows. House near Upton-upon-Severn, 1888

drawings, perhaps suspecting that another signature than his might be affixed to them later. I was therefore not justified in showing you what I should have told you was a drawing by Brewer without being able to prove it. Instead I have shown you in this fantasy *Deserted* an example that I believe to be sufficient of his powers of composition, his delicate sense of tone and the fluency of his line. If he was not the king of his kind, he was very near the throne.

Brewer had begun to draw for THE BUILDER when that journal was still illustrated only by the woodcut, his work suffering as much as would be expected in its translation into that medium. By the time at which the plate *Deserted* was published, photo-lithography was far enough developed to do it justice, and by that time also the half-tone block had arrived, making possible the cheap reproduction of drawings done in colour or in monochrome wash. These possibilities were first turned to advantage by THE ARCHITECT, other more conservative journals continuing for a while to have brush drawings redrawn in line for reproduction in the older way. The example of a print from a half tone block that I now show (Fig. 9) dates from 1882 and has a double interest—as a successful result of the process in its very early days, and as another work by Brewer, which, although a perspective, resembles in its handling the 'rendered' geometrical elevation, as it was understood in England at this time—not understood very widely, I think. In many offices such things were never thought of, and in none was their production frequent. When they were produced it was almost always as show-pieces, as alternatives to perspective drawings, for exhibition at the Royal Academy. I have, however, seen an elaborate one to half-inch scale that appeared to have been used as a contract drawing, having upon it the signatures of architect, builder, and building owner. Their suitability as show-pieces in certain circumstances can not be questioned, nor their unsuitability as contract drawings upon all occasions, but neither of these considerations touches their greatest potential value, the value they may have for the designer as a means of studying his own work with a view to its improvement. In Victorian England neither this value, nor with the same end in view, the supreme value of models made to a large scale seem ever to have been properly appreciated.

Brewer's drawing shall now give place to a 'rendered' elevation (Fig. 12), published four years later when the new process of reproduction had been adopted by THE BUILDING NEWS. I do not know who made this drawing. I should think very probably one of the two excellent architects to whom is jointly due the design it represents. Its interest as a drawing centres in the rarity, the unfortunate rarity, of the type to which it belongs. I think that

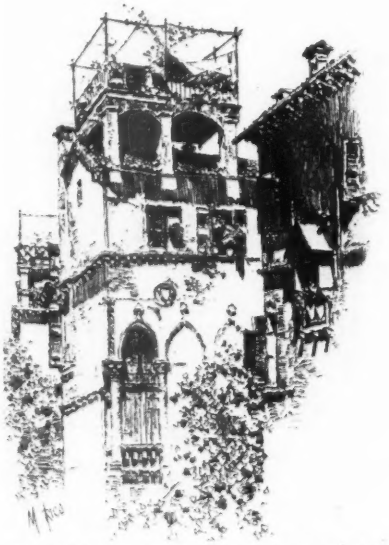


Fig 15: Martin Rico. Example of pen draughtsmanship, 1889

if more architects had confronted themselves—but why should I put what I am saying into the past? I think that if more architects were to confront themselves with their designs stated with this graphic exactness, they might be enabled to act in time to save themselves from many regrets, and the world from much annoyance.

The line perspectives of Norman Shaw's office, as we have seen, were not pictorial drawings, but architectural drawings with pictorial accompaniments. They were drawings in which rectilinear outlines were ruled in as neatly as they would have been in an elevation, only the texture of materials and the trimmings, mineral, vegetable, and atmospheric, provided by landscape and sky, being drawn freehand. This compromise was the deliberate choice of artists who could draw buildings freehand against anybody, but did not think that an office perspective presented a suitable occasion

Fig 16: H. Wilson. Design for Victoria Cathedral, British Columbia, 1893

Fig 17: C. R. Mackintosh. Martyrs Public School, Glasgow, 1896

for doing so. I was taught in my youth, and so, I think, must have been taught all the later draughtsmen whose work we are now going to examine, that the compromise was wrong. If anything was to be pictorial in a perspective drawing, all must be pictorial. The merest suspicion of a ruled line in a drawing otherwise freehand damned it utterly.

Before we come to the remarkable work in pen and pencil of those who respected this prohibition, let us glance back at the practice of a master of water-colour to whom it meant nothing. In the perspective drawings of Alfred Waterhouse despite their striking effects in light and colour, their emphatic accessories, their aerial distances and cloud-packed skies, the buildings it is their *raison d'être* to show are all present and correct in their smallest details, ready for any architectural inspection to which they may be subjected. In them there is no dissembling of the ruled pencil line whatever, although being a pencil line beneath washes of colour it is naturally not so prominent as it would be uncovered, and in ink. Nevertheless Waterhouse, who frequently exhibited landscape drawings completely in the pictorial convention of his time, did not regard that convention as appropriate to the serious business of expressing architecturally an architectural design. It would be hard to prove him wrong.

As soon as photographic reproduction of black and white drawing had been brought to the point at which pretty well anything that could be drawn could be cheaply printed an enormous amount of talent was poured into it by artists of all countries, changing the whole scope and character of the art. If Burges had lived to see the drawing that I now bring before you, I think he would have found worse words than 'flick-and-dot' in which to describe it. The dazzle technique that it exemplifies seems to have come to England from America where it had blown over from France and Italy. As applied to architecture I think that perhaps its earliest practitioner was Martin Rico, but the name with which it was associated above all others in the minds of most people was that of Joseph Pennell. The specimen I show (Fig. 13) appeared in THE BUILDING NEWS of 1888 and must have introduced most of the readers of that journal for the first time to the young perspective artist who was afterwards to attain such phenomenal popularity, C. E. Mallows. I am afraid that I think that all that was respectable in the work of Rico and Pennell was absent in his, and that his wonderful adroitness would have been better employed in almost any direction than that in which he turned it. However, the dazzle technique dazzled English architects very completely, every senior draughtsman practising its tricks with the hope of some day becoming another Mallows.

No, not every senior draughtsman; some, I think, would sooner have become supernumerary Herbert Railton's. Railton, a brighter dazzler, and, incidentally, a much better artist than Mallows, found his chief employment in the book illustration for which the style in which he practised had originally been concocted. But when he did descend into the architectural arena to make a perspective drawing, the effect was terrific. There stands in Harrogate a row of houses, the actual appearance of which can best be described in the words used by the Victorian ladykiller of a disappointing female face—'extraordinarily ordinary'. Please look at how it appeared in Railton's Academy drawing of it! (Fig. 14.) This is a pencil drawing, and its dazzle is therefore less blinding than that which its author customarily produced when he drew in ink. It also, we must admit, is an extremely clever bit of work of its kind.

I think that in nothing were the 'nineties naughtier than in the irresponsibility of their fashions in architectural draughtsmanship. Dazzle technique was the most popular among these, being the easiest to imitate after a sort, although not, perhaps, to imitate successfully. The drawing by Rico himself that I show will remind us how captivating it could be at its best (Fig. 15). A vogue was enjoyed, also, by a manner founded upon the conventions of early Renaissance engraving, a manner in which surfaces of all materials were given a steely sheen, in which flowers and bushes were drawn like patterns for wallpaper, and in which skies were filled with pillow-cases caught up on telegraph wires. My old friend and mentor, Beresford Pite, a magnificent draughtsman but a capricious one, had set this sort of thing going with the design for a club-house that won him the Soane Medallion in 1882. The drawings of this design came under my ban upon the over-familiar, and I shall let the manner be represented—perhaps not quite typically—by one of the perspective views from the drawings submitted unsuccessfully by H. Wilson in the competition for Victoria cathedral (Fig. 16). Of Wilson's perspective drawings in another medium, that of gouache—or something like it—I exclude any example, because I am talking about architectural draughtsmanship, and in them the architecture is almost entirely invisible. They suggest to me, however, that had Wilson made his vocation scene-painting he might have become (and in this I speak seriously) one of the greatest scene-painters in history.

Book illustration was the artistic field in which, during the 'nineties, the taste of the advance guard in English Art was most characteristically displayed: — Beardsley, Ricketts, Paul Woodroffe, Lawrence Housman, and many others, all being busy with experiments in various decorative conventions. In Glasgow, where 'ninetyish naughtiness was found to be a welcome alleviation of the rigours and monotony of commercial life, the drawings of Miss Jessie King summarized most of the peculiarities of the time in a mannerism that was found very acceptable. This mannerism, or something very much like it, was applied to the architectural perspective by Charles Mackintosh and others, and, since its imitation required little skill and gave an undeniably *fin-de-siècle* look to drawings of almost any quality, it spread like wildfire through the evening schools and the

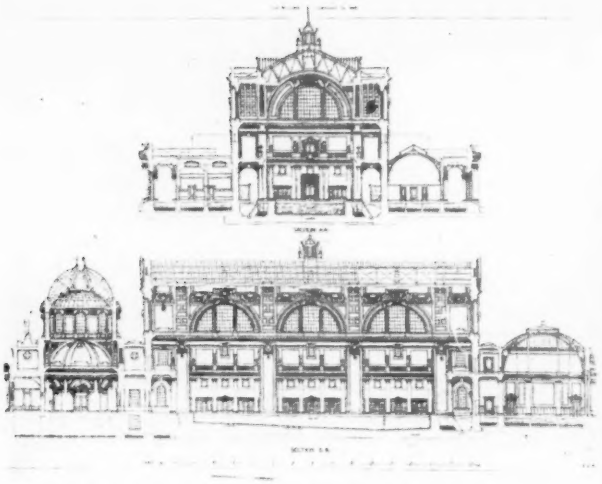


Fig 18: J. B. Fulton. Design for a swimming bath, 1902

Fig 19: Beresford Pite. Assurance building, Euston Square, W. 1907

columns of THE STUDIO. In the example of Mackintosh's work that I show you (Fig. 17), the peculiar child with the skipping-rope skipped afterwards into quite a number of drawings by other people, where she usually found very much the vegetation she had left in her last place.

Of the four last examples of architectural draughtsmanship that we have been examining, only the first two of them, that by Mallows and that by his model Rico, indicated what was to become normal in the practice of a succeeding age. In so becoming it was rationalized in some degree, and deprived of its more dangerous powers of deception. Later drawings by Mallows and his imitators did not seriously misrepresent their subjects; and the anachronism of Wilson, and the puerility of Mackintosh were soon sloughed off by a craft whose *raison d'être*, when all is said and done, is to inform the public rather than to gratify the vanity of the draughtsman. I fear, however, that the attack of pictorial fever, never quite recovered from by the craft, has had lasting results in the mistrust with which all perspective drawings are now regarded by many people who ought to feel better assured than, apparently, they do of their own powers to detect fraud.

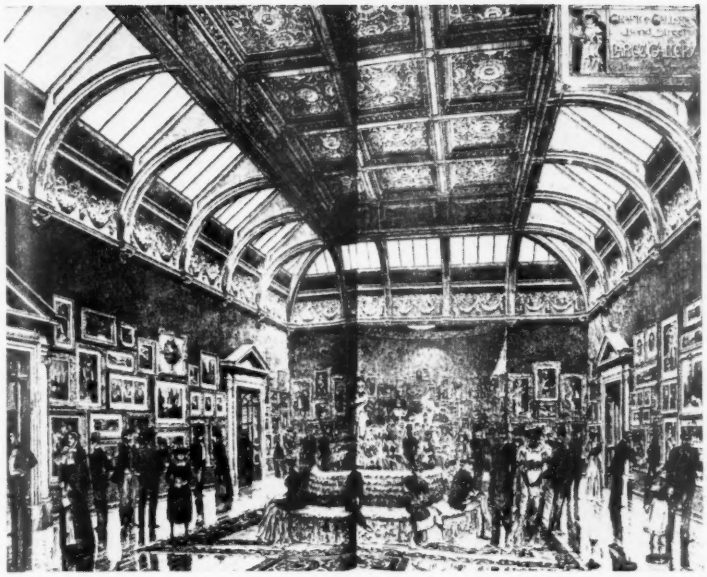
Should it be true, as has been said, that architects for public works are selected under an aristocracy by snobbery, under a bureaucracy by jobbery, and under a democracy by competition, the Victorian age was one of democracy indeed. In almost every weekly issue of the professional journals some new open competition would be announced, and by means of such opportunities the upper rank of the profession was constantly replenished with new men and the national architecture with new notions. The competitions themselves were not normally managed very well, nor invariably managed very honestly. If by stirring the waters they prevented stagnation they did sometimes bring rather regrettable objects to the top. Nevertheless, I believe, without any reserve, in the superiority of the competition system to any other in the selection of architects and awakening public interest, and I regret to be obliged to refer to one of its defects.

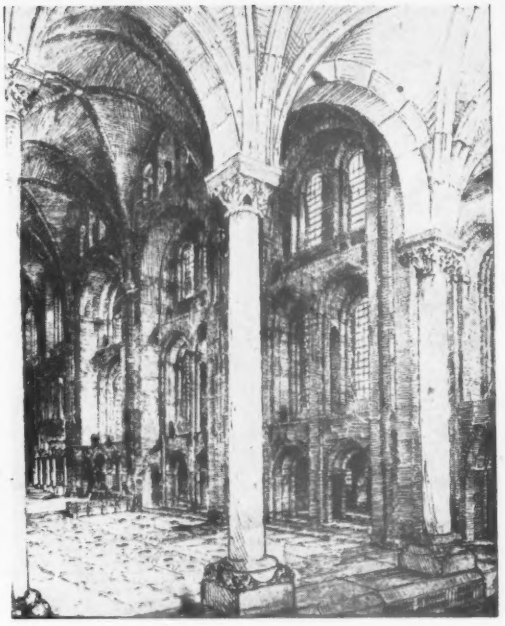
Competitions inevitably beget the competition hand, the extra draughtsman who comes in to help the ordinary office staff with the drawings and sometimes helps more than he should. An awkward situation is created, for example, if, after his temporary engagement, he leaves behind him a winning design that the firm employing him has no idea how to carry out. Short of such a *contretemps* as this, which competition conditions now guard against fairly effectually, I see no danger in allowing that appropriate aid should be produced in the special form of presentation that competitions inevitably involve. A good assessor will be one not born yesterday, who will know perfectly well the adventitious contribution that has obviously been made by the well-known Mr. X. Probably in the days of which I speak he had often employed Mr. X himself.

In the year 1902 the Soane Medallion was won by J. B. Fulton with a set of remarkable drawings for a swimming bath, drawings of a kind of which every participant in open competitions stood most in need. They were clear, rich, easily reproducible and in their mannerism wonderfully modish. For some years afterwards (and, as a matter of fact, for a few years before), most competitions of any importance were strongly flavoured with Fulton, either authentic or derived. After which words of introduction, let me show you one of his prize drawings, and let us recognize in it the characteristics I have described in advance (Fig. 18). Nobody could say that it is not both clear and easily reproducible, the firm lines and the omission of minutiae ensure that. I do not think that its richness is any the more in doubt, the thick lining of the ornament producing an effect most massively fruity. And its modishness—could anything express better what we now recognize in retrospect as the especial architectural characteristics of the reign of King Edward the Seventh?

All the Fulton drawings in perspective that I have seen are in outline, in thick freehand outline with a heavy tangle of these outlines blackening the paper wherever sculpture is to be delineated. They therefore have tone values entirely different from those that could exist in the building they represent, unless the sculpture in it were all to be painted nearly black. Here is one of them, earlier in date than his Soane Medallion design, and taken from a set of drawings with which his then employers won an important competition. It certainly expresses architecture in code, but the code is a simple one which I think even the most dunder-headed assessor could unravel. Upon its merits as a drawing I leave the decision to you. I remember, when I was about 17 years old, trying passionately to wriggle thick lines about in the Fulton way; but one wore different-shaped collars and coats in those days, used different slang, and still occasionally rode in hansom cabs.

The contracted history I have been recounting to you has necessarily been superficial, and I fear that too much of the now rapidly shortening time available to me has been taken up in studying eccentricity—always the easiest material for the superficial historian to handle. Let us now, for the remaining minutes of this lecture, forget all about the Railtons, the Wilsons, the Mackintoshs, the Fultons, and turn our attention to the draughtsmen who in their progress seldom swerved from the high-road of a great tradition. I say 'seldom' rather than 'never' because one of the most gifted among them, Beresford Pite, had, as I have already hinted, his youthful vagaries. Yet what drawing could be soberer, solider, more truthful, and in its way more skilful than this perspective of his beautiful building in Euston Square? (Fig. 19.) For legitimate bravura in black-and-white drawing no renown has been better deserved than that of Edwin Rickards, of whose work I show you a specimen made when he was





Above, Fig 20: C. W. English. Grafton Galleries, Bond Street, 1893. Right, Fig 21: Charles A. Nicholson. Imaginary drawing of a church

on the threshold of his subsequent fame, a view of part of the Law Courts he built at Cardiff. Throughout all the period we have been traversing, Ernest George was building and drawing without pause, recording each of his works in pictorial renderings that expressed perfectly, but with great economy of means, the fundamental architectural idea behind each design. His personal technique of line and wash in sepia looks the easiest in the world and yet has baffled all its would-be imitators. (Fig. 22.)

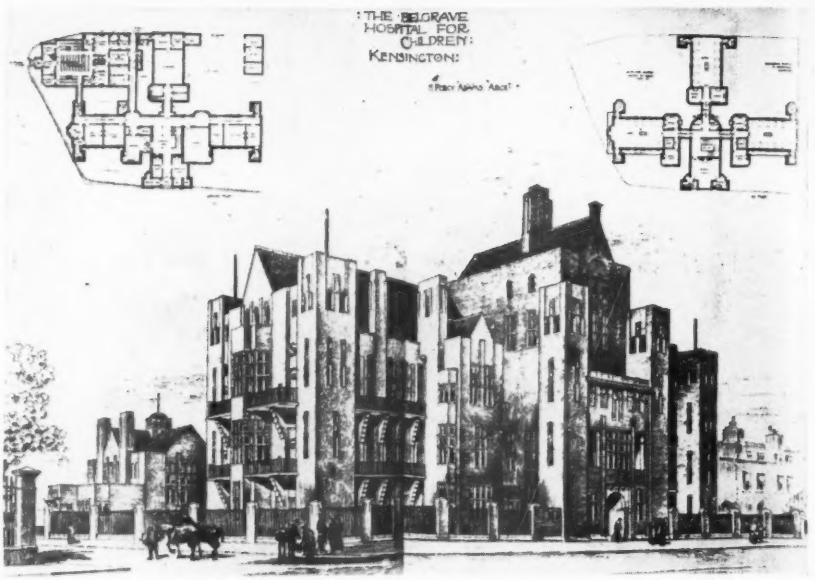
One day many years ago Sir Charles Nicholson handed to me with the words 'I thought you might like this' a large piece of cardboard with a drawing on each side of it. These drawings were two of the architectural improvisations upon which that astonishing man used to employ his spare moments. They were drawn as easily and unhesitatingly as you and I might write a letter, the perspective being regulated by lightning use of diagonals, without, as far as one can see, the drawing of a single pencilled line. Quoting his words 'I think you may like this', I bring one of them before you (Fig. 21).

Once their architectural practices were established, the services as draughtsman of Pite, Rickards, George, and Nicholson naturally were no longer available to other people; but in those artists who made architectural draughtsmanship their sole vocation there were names scarcely less notable. I do not think proper justice has yet been done to the memory of one who, in his day, was the best known of them all, C. W. English. If accurate representation of normal appearances were the sole aim of a drawing in perspective, those made by English would be supreme. When his medium was ink wash, he could be relied upon to produce what seemed to be a better photograph than ever could exist of a building that had not yet existed at all. In line he produced prodigies of realism, also; as an example, I show you his representation of a toplighted picture-gallery, full of people with black faces such as we see at the Royal Academy (Fig. 20). If he was required not to commit the architect any further than was necessary in a preliminary design, he was no less fascinatingly skilful.

Fig 22: Sir Ernest George. Perspective drawing of Buchan Hill

Sir Charles Nicholson, who was not greatly interested in drawings made by specialists of the work of other people, always made an exception in favour of those made by Alexander McGibbon. I absorbed from him this partiality, although I admit that I have seen a good many McGibbons that suggest that their popular author was overworked. Sir John Burnet, whose views I also absorbed with a reverence that time has only increased, chose McGibbon to make many drawings for him, and it is with one of these that I shall introduce his work here (Fig. 23). I see in the management of reflected light in the upper part of this drawing an artistry much greater than that in English's literal verisimilitude. I also remark, in the emphasis given to the horizontal lines that bind the exciting design together, a sympathy between draughtsman and architect that too often is wanting. McGibbon has not only drawn the design, he has seen the point of it, and emphasized it to the spectator. I think he has seen the point, too, of the design made by another of his compatriots for a building in distant Genoa—the light of the south is suggested in it without exaggeration, but sufficiently to explain the smallness of the openings and the deep shade-providing eaves (Fig. 24).

I should not be surprised if in number



Left, Fig 23: Alexander McGibbon. Waterloo Chambers, Glasgow, 1900. Right, Fig 25: Raffles Davison. Belgrave Hospital, Kennington, 1900

Fig 24: Alexander McGibbon. Sailors' Rest, Genoa, 1896

the output of Raffles Davison in drawings exceeded that of any architectural draughtsman in history. He was an architectural enthusiast, always on the look out for the works of young (and I am afraid often immature) men to encourage by publication in the paper THE BRITISH ARCHITECT which was largely illustrated by his own hand. He published a design of mine when I was fifteen years old, so no wonder that I regard his memory with tenderness! He could draw extremely well, and often did. He also sometimes drew less well. He developed a convention that allowed him to draw quickly, sometimes with an admirable fluency only so to be obtained, but sometimes too quickly. When his subject had strong character, he conveyed that in a drawing that would be one of his best. One of these I have chosen as my last slide this evening. It represents Dr. Holden's famous hospital at Kennington (Fig. 25). I think you will admit that little of the poetry of the building is lost in Davison's drawing.

The words 'of the past' in the title announced for this paper have given me a limit to its scope. I have taken them as signifying what has been the past always to me, what I have known of only as an historian. The period that I remember personally has many names that I think greater than those I have spoken, but to have included them would have lengthened our course, which without that has been breathless enough. I hope that some of you will travel over it again at your own pace, and will get more pleasure from the old draughtsmanship than I have been able to bring you in my too hasty survey. I hope also that when architecture again becomes pleasant to draw, many happy draughtsmen will arise to celebrate its restoration. What I hope for the photographic camera I shall keep to myself! For recording the faces of very important people and the scenes of accidents I admit that it need fear no rival. And I admit also that in 'scenes of accidents' a great deal of architecture can be properly included.

DISCUSSION

Mr. John Summerson [*A*]: There is no experience more trying than having to speak immediately after one of these beautifully polished papers which Mr. Goodhart-Rendel has given from time to time in this room, so full of material which impresses and so exquisitely clear. I have listened to many of them. They are always germane; they are always witty; there is always a laugh in them. But that I feel is not the real point. Mr. Goodhart-Rendel is rather like one of those irritating people who come into a room when you are looking for something and have looked in all the drawers; he immediately goes to a drawer and you say, 'Do not look in that; it can not be there.' He looks, and, of course, it *is* there. One gets an impression from all his lectures that he has seen something which has been in front of one for years. It is one of Mr. Goodhart-Rendel's great gifts to us that he shows us things we have not noticed.

I find it difficult to make any wise comments on the mass of material which we have seen on the screen, but I have made up my mind on one point, and that is that I do not on the whole much like the "architectural perspective." I like immensely the kind of drawing of a building, usually by the author of the building but sometimes not, in which the draughtsman's mind has from beginning to end been on the building itself, on its constituents and on its quality as architecture. As soon as any question of atmosphere comes into it, as soon as there is any tendency to show off to the client, either by the architect or by the draughtsman, then we get a second rate kind of art. Frequently the second rate is the kind of art which all architects must, I suppose, use, but there is this one narrow margin of architectural draughtsmanship in which the draughtsman's mind has been *on* the building and *in* the building the whole time. Such draughtsmanship I think is exemplified by the drawing by George Edmund Street, of which Mr. Goodhart-Rendel said he drew as he needed to draw, and no better than that. I suppose that as pen and

ink drawings they are perhaps nothing very much, but they are full of architecture; every line of them is architecture; I love them and I love the drawings of Norman Shaw. I feel sure the really fine architectural drawing, not necessarily the most useful to architects professionally, is the one which, however simple its quality as a drawing may be, is through and through a drawing of architecture.

Mr. Thomas Derrick: As Mr. Goodhart-Rendel was speaking, two names kept coming into my mind. One was Piranesi and the other one was F. L. Griggs, two very different draughtsmen. I should like very much to hear Mr. Goodhart-Rendel talk about those two at some time or other.

Am I shirking my duty in having nothing more to say except very heartily indeed to second this vote of thanks, because I enjoyed the paper enormously? It was immensely stimulating and enlightening.

Mr. R. A. F. Riding [*A*]**:** How best can we benefit from what has been said? In my opinion draughtsmanship today in architecture is absolutely indispensable.

As regards the general level of students of late years. I think it is generally recognized that the standard of draughtsmanship has been low. In fact the Institute itself has intimated as much by withholding some of the prizes from time to time. Working in various offices I have been surprised at the very casual way in which draughtsmanship is done. It is just a matter of getting something done, not really a matter of how effective a drawing is produced.

This close examination of technique is responsible for what Mr. Goodhart-Rendel did not mention about himself, namely that he himself is a very accomplished draughtsman. It was brought about by very close study of such as Norman Shaw and F. L. Griggs.

Mr. Peter Shepheard [*A*]: I have looked forward to this lecture ever since I first heard it mentioned in committee that our friend was going to give a talk on draughtsmanship, but I never thought I should have enjoyed anything so much.

One thing I thought very important: the students of today will probably hardly even have seen a single one of these examples which we have been shown on the screen. I am just old enough to have a father (who is also an architect) who has an enormous collection of these old architectural periodicals, and these drawings were in them. I think they have given me a permanent sense of inferiority about draughtsmanship, from which I shall certainly never recover. I would very much like to hear if any student today has seen them and appreciated them, and what they think of them because it does seem to me that, if there is one thing lacking in our modern architectural education, it is the realization of drawing as a means to an end—to persuade the client of the value of the job, to convince the architect of the owner's opinions and ideals, and to get the job constructed through the working drawing.

The lecturer said, 'When architecture again becomes pleasant to draw'. That is a very telling phrase because architectural draughtsmanship is a two-way process; not only does the building affect the way we draw, but the way we draw affects the kind of building we build. I myself think it is at least partly the neglect of draughtsmanship which has made the detailing of building so bad, as we must all admit it is today.

Mr. M. S. Briggs [*F*]: On one occasion a draughtsman turned out a pair of brick gate piers with round headed niches, such as are in the gate piers at Hampton Court. The draughtsman's chief very carefully put in the cast shadows of the niches. It was not until two or three weeks later, when he got down to the job, that he found the cast shadow had been very neatly executed in blue brick!

In one of the drawings which appeared on the screen I thought I detected the name of Ernest George in the right hand corner, and I believe the lecturer made no comment on Ernest George as a draughtsman. It would interest me, as one who knew and admired Ernest George's drawings, to know what Mr. Goodhart-Rendel thinks of him as an architectural draughtsman.

Mr. J. F. Howes [*F*]: I think I stand half way between the older and the younger architects, and in fact in the office I allow some of the younger members to bring in cactus plants. I looked forward with particular pleasure to Mr. Goodhart-Rendel's paper, but I feel somehow that, had he brought the paper up to date, I should not see these cactus plants adorning so many modern drawings.

I think draughtsmanship can be divided into two distinct categories. There is the very mechanical and precise elevation drawing or plan, and then there is freehand drawing—a facility found amongst students which I could never emulate. Some who are architects have not got that graphic expression, but a lot of the younger students have. One of the things I would impress upon students is the speed and the accuracy with which a lot of the older drawing was done.

Major H. C. Corlette [*Ret. F*]. There are many drawings in our collection at this Institute which should be made available for public inspection during this year. I should like to put forward the suggestion that we should have some sort of periodic exhibition during the year which the public will be able to understand. Let them realize that amongst the architects of today and of the recent past there are many who are most admirable draughtsmen. There was one drawing by Lethaby illustrated tonight—but there are many others which I think ought to be made more easily available to the public in general. We have quite large Members' Rooms. Why should we not have small screens in them on which periodically some of our best drawings should be made available to the public and Members of the Institute?

The President: Before the vote of thanks is passed I am tempted myself just to say a word or two about Mackintosh—and Glasgow. Whether the lecturer did this deliberately or not I do not know, but I knew Mackintosh and also Fulton. Fulton derived a lot from Mackintosh. Mackintosh was a magnificent draughtsman.

Just let me make two points. First, that all of you who deny yourself drawing are losing an enormous amount of enjoyment. I am quite satisfied that all these draughtsmen got an enormous amount of enjoyment from their drawing, and for that fact alone I would commend draughtsmanship to you all.

The other point to which I would like to make reference is the question of competitions which Mr. Goodhart-Rendel mentioned, and which I would like to emphasize. It is my earnest desire to see more competitions, just as I understand it is Mr. Goodhart-Rendel's. I think I can safely say it is the policy of this Institute to encourage competitions in the hope that the younger generations may have a chance to rise into their proper sphere—what they regard no doubt as their proper sphere.

Mr. Goodhart-Rendel: I feel very guilty for having kept you so long, but as I said at the beginning I have had to cover very briefly a very long period of history.

There are only two things I would say in reply to points which have occurred in discussion and in speeches far too complimentary to me. One of the speakers said exactly what I think, and I hope I have already shown in my speech that I do regard the only semi-pictorial school of draughtsmanship before the dazzle era as being the right school, and indeed the only school that keeps to its proper use the skill of the draughtsman. I hate pictures in which the draughtsman shows off his skill at the expense of the building, or possibly in order to distract attention from the building.

Then the next thing I would like to say is just one point about the rendered drawing. I do not mean that everybody should be taught to grind down their own Indian ink and all the terrible things we had to do in order to get a flat wash, but I have found during all my experience in designing that I have never regretted having a knowledge of sciagraphy and shadows. It has generally helped me a very great deal to model my building as I go along. I do believe that something approaching the rendered method is useful to the architect in really getting to terms with his own work.

Now I want to say just a word about Sir Ernest George. The only remark I did make to that illustration was that, in regard to his extremely brilliant use of the sepia wash and line, of all the people who tried to imitate him nobody succeeded. He was inimitable. He had a particular style which suited his particular method of design. It is amazing to see, through the number of building papers, the very large amount of work he did, although I would say that Sir Ernest George's skill in that particular kind of draughtsmanship was too pictorial for my taste.

R.I.B.A. Prizes and Studentships

The President's Address to Students

Criticism of Designs Submitted, by R. E. Enthoven, A.A.Dipl. [*F*]

At a General Meeting of the R.I.B.A. on 6 February 1951

AT THE GENERAL MEETING on 9 January the Council's Deed of Award giving the results of the competitions for the Annual Prizes and Studentships awarded by the R.I.B.A. was read. The awards are:—

The Tite Prize: A Certificate and £100 for the Study of Italian Architecture. The subject was 'An Arts Centre'. Awarded to Mr. Ronald Leslie Marshall [Student, R.I.B.A.], 230 Victoria Road, Southend-on-Sea, Essex. (Department of Architecture and Building, Southend-on-Sea Municipal College.)

The Victory Scholarship and £120 for the Advancement of Architectural Education. The subject was 'A Repertory Theatre'. Awarded to Mr. Thomas Frederick Alston Manning, B.A. (Arch.) (Lond.) [*A*], 38 Boileau Road, Ealing, London, W.5. (Bartlett School of Architecture, University of London.)

The R.I.B.A. Silver Medal for Measured Drawings and £75. Awarded to Mr. Robert Stanley-Morgan [*A*], 47 York Road, Erdington, Birmingham, 23. (Birmingham School of Architecture.) A Certificate of Honourable Mention was awarded to Mr. Peter Edward Buttenshaw, Dip.Arch. (Birm.) [*A*], 73 Station Road, Wylde Green, Sutton Coldfield, Warwickshire. (Birmingham School of Architecture.)

The Royal Institute Silver Medal and £50 for an Essay. Not awarded.

The Owen Jones Studentship: A Certificate and £100. For the improvement and cultivation of knowledge of the successful application of colour as a means of Architectural Expression. Awarded to Mr. Maurice William Lee [Student R.I.B.A.], 209 Green Lanes, Sutton Coldfield, Warwickshire. (Birmingham School of Architecture.)

The Banister Fletcher Silver Medal and £26 5s. for the Study of History of Architecture. The subject set for this year's competition was 'The Development of the Mediaeval Market Square and its Characteristic Buildings'. Awarded to Mr. David Plaistow Crease [Probationer, R.I.B.A.], School of Architecture, University of Cambridge, 1, 2 & 3 Scroope Terrace, Cambridge. (School of Architecture, University of Cambridge.)

The Alfred Bossom Research Fellowships for Post Graduate Research. The Fellowships were awarded as follows: (1) Fellowship of £175 awarded to Mr. Leslie Vivian Mitchell, D.p.Arch, A.M.T.P.I., [*A*], P.O. Box 56, Causeway, Salisbury, S. Rhodesia. (School of Architecture, The Polytechnic, Regent Street, London.) (2) A Fellowship of £75 awarded to Mr. John Buckley Bickerdike, Dip.Arch. (Manchester) [*A*], 8 Fordwich Road, Welwyn Garden City, Hertfordshire. (School of Architecture, University of Manchester.)

The Athens Bursary: £125 for Study at the British School at Athens. Awarded to Mr. Jack Ransom Tolson, Dipl.Arch., Dipl. T.P. (Leeds) [*A*], The School of Architecture, Old Milham Ford, Cowley Place, Oxford. (School of Architecture, Schools of Technology, Art and Commerce, Oxford.)

The Rome Scholarship in Architecture, 1950. £375 per annum for two or three years' study and research at the British School at Rome. Offered by the R.I.B.A. and awarded by the Faculty of Architecture of the British School at Rome. Awarded to Mr. Edward Carter [Student, R.I.B.A.], 12 Hillcrest, Esh, Durham. (School of Architecture, King's College, Newcastle-upon-Tyne.)

The Ashpitel Prize, 1950. This is a Prize of books, value £20, awarded to the candidate who, taking the Final Examination to qualify as an Associate, shall most highly distinguish himself among the candidates in the Final Examinations of the year. Awarded to (name to be announced later).

The R.I.B.A. Silver Medal and £10 in Books for Students of Schools of Architecture Recognized for Exemption from the Final Examination. Awarded to Mr. Frank Shaw, Dipl.Arch. (Leeds). [*A*], 51 Westcliffe Road, Cleckheaton, Yorks. (Leeds School of Architecture.)

The R.I.B.A. Bronze Medal and £10 in Books for Students of Schools of Architecture Recognized for Exemption from the Intermediate Examination. Awarded to Mr. Frederick Anthony Sargeant [Student, R.I.B.A.], Barclays Bank House, Bracknell, Berks. (Department of Architecture, The Northern Polytechnic, London.) A Certificate of Honourable Mention was awarded to Mr. Lionel Lowden Ferguson [Student, R.I.B.A.], 19 Baxter Park Terrace, Dundee. (School of Architecture, Dundee College of Art.)

The Archibald Dawnay Scholarships, 1950: Three Scholarships of £60 each for the Advanced Study of Construction. Scholarships awarded to (1) Mr. Kevin Francis Craig-McFeely [Student, R.I.B.A.], Holly House, Woolton Street, Woolton, Liverpool. (Liverpool School of Architecture, University of Liverpool.) (2) Mr. John Burton Crowther [Student, R.I.B.A.], Cornel, Tremorvah, Truro, Cornwall. (Welsh School of Architecture.) (3) Mr. William Gilbey Reed [Student, R.I.B.A.], 'Dunkeld', Honister Heights, Purley, Surrey. (Liverpool School of Architecture, University of Liverpool.)

The R.I.B.A. Henry Jarvis Studentship at the School of Architecture, The Architectural Association, 1950: £50. Awarded to Mr. Denys James Hinton [Student, R.I.B.A.], 25 Melina Court, Grove End Road, London, N.W.8.

The R.I.B.A. Howard Colls Travelling Studentship at the Architectural Association, 1950: £15 15s. Awarded to Mr. Robin Paul Younger, Arnsbrae, Cambus, Alloa, Scotland.

The R.I.B.A. Donaldson Medal at the Bartlett School of Architecture, University of London, 1950. Awarded to Mr. Michael James Peto [*A*], 4 Downs Road, Canterbury, Kent.

The R.I.B.A. Prize for Art Schools and Technical Institutions with Facilities for the Instruction of Intending Architects (£10 in Books), 1950. Awarded to Mr. Charles Edgar Mason [Student, R.I.B.A.], 13 Ward Road, Goldthorn Park, Wolverhampton. (Wolverhampton School of Art and Crafts.)

The R.I.B.A. Prizes for Public and Secondary Schools. These prizes are of a total value of £10 10*s*. They are offered for an Essay of not more than 1,000 words or for sketches or scale drawings of a building or part of a building. The prizes are offered for competition between boys and girls in Public and Secondary Schools. The prizes were awarded as follows: (*a*) **Essays.** (1) A prize of £2 2*s*. to David Mackay, of Douai School, Woolhampton, for his essay on The Parish Church of Grouville, Jersey. (2) A prize of £2 2*s*. to Ian C. Thornton, of Manchester Grammar School, for his essay on the Rochdale Town Hall. (*b*) **Sketches.** (1) A prize of £2 2*s*. to E. F. Hull, of Northampton Grammar School, for his drawings of All Saints Church, Brixworth, Northants. (2) A prize of £2 2s., to Brian W. Riley, of The Grammar School, Batley, for his drawings of Shibden Hall, Halifax. (3) A prize of £2 2*s*. to M. J. Tysoe, of Northampton Grammar School, for his drawings of All Saints Church, Brixworth, Northants.

Address to Students

By the President,
Mr. A. Graham Henderson, A.R.S.A.

I HAVE NOTED from their addresses that my predecessors as President found a certain amount of difficulty with the duty which I have to undertake tonight. They, no doubt, feared as I do that an address to Students will be regarded as an occasion for giving advice. Personally, I am very loth to give advice, except, of course, in a professional capacity and for a suitable fee. I believe that other people, within limits, should be allowed to form their own judgments and even make their own mistakes on the principle that, if you stub your toes on a stone, you are far more likely to remember it is there than if I warned you about it.

Instead, therefore, of talking about current problems of training, of practice, or of design, all of which your teachers are much more competent to deal with than I am, I decided that it might be more interesting and certainly less dangerous to myself to compare briefly the conditions, both as regards training and practice as they were when I joined the profession, with those of today. From this comparison it may be possible to assess the changes which have taken place, the losses and the gains, and to come to some conclusion as to how far we have progressed in the last 50 years.

It is just over 50 years since I became an apprentice. Those were the days when entry to the profession was via apprenticeship at a nominal salary or by payment of a premium, depending on the eminence of the architect who condescended to take you into his office. The junior apprentice was, in the fullest sense of the word, 'junior' and his practical training included many tasks not included in your syllabus, such as attending to fires, running messages and generally acting as office boy. I was fortunate in being in a moderate-sized and busy office where the apprentices were encouraged to take a measure of responsibility and given small jobs to see through on their own. Offices were, in fact, more numerous and smaller than today, due, no doubt, to the very much greater percentage of architects who were in private practice.

The purely educational side was catered for by evening classes in building construction, history of architecture, drawing and design—good classes in themselves, but only vaguely related to one another and certainly without any comprehensive scheme such as is now provided by your great schools of architecture. The only thing we had in common with you was the objective. It was then, as now, to see the magic letters A.R.I.B.A. after our names.

I think I can say, without minimizing the effort which you have to make, that ours was the harder way, for, not only did we have to pass the qualifying examinations (there were no exemptions then), but we had individually to organize our studies to that end. It must be admitted that comparatively few, particularly in the provinces, took the examinations, which, of course, were voluntary. Statutory registration is probably the greatest forward step taken by the profession since that date.

The greatest handicap we had was the lack of systematic instruction in design, instruction such as notable teacher-architects such as Professor Reilly gave at Liverpool or that given by Professor Eugene Bourdon, who came to Glasgow to be the first Head of the Glasgow School of Architecture. Bourdon, under whom I had the advantage of serving for a short time as an assistant teacher, was a product of the Beaux Arts and brought with him all the traditions and inspiration of that School.

Other schools of architecture were, of course, being founded at various centres, usually on the framework of existing technical and art classes and, in many cases, within the orbit of a university. These, for my generation, came just a little too late and we, lacking such guidance, tended to follow some leading architect's mannerisms in design or those of the latest winner of a competition. What we did have was a thorough knowledge of traditional styles and, in particular, of their appropriate detail. This was necessary, not only to pass our examinations, but as part of our stock-in-trade as draughtsmen.

Apart from our daily office work we had (at least, those of us with any ambition had) two great preoccupations. These were draughtsmanship and competitions. We measured and we sketched and some of us formed a habit of sketching which persists to this day and has added in no small degree to our personal happiness. Many of the most accomplished draughtsmen in the profession emerged at this period and the Institute Measured Drawings Medal and the Pugin Studentship displayed the high standard of draughtsmanship attained. To many of my generation it is a somewhat saddening thought that improved methods of photography, much of which has developed into trick photography, has apparently discouraged drawing and, when drawing is still used to illustrate architecture, the objective is apparently to disguise rather than to explain it.

The first decade of this century gave great opportunities for competitive effort, and I need scarcely remind you that several of our most eminent architects—some of them, I am glad to say, still with us—owed their success initially to the competition system. Like every system, it has its drawbacks, but, on balance, I am convinced that these are far outweighed by its advantages both to the promoters and the profession. The promoters are practically assured of getting the best solution of their problem, while in the profession it encourages the highest standard of efficiency, and effort. At the time I am speaking of, competitions, to some of us, were the equivalent of a course in design, with the added attraction of possible substantial professional success. If the carrot tended to elude the donkey it at least encouraged it on its journey. Speaking for myself, I can say that I enjoyed every one I entered for, and I think I can say, with complete conviction, that I learned a great deal from them and possibly more from the many I failed to win than from the few where I succeeded.

Of our practical training it is rather more difficult to generalize. It varied so much from office to office depending on the type of work done and the degree of responsibility allowed. Being in direct touch with actual working drawings and with work in progress from our earliest entry to the profession was undoubtedly a great advantage. We absorbed the technical side of our profession almost subconsciously. We learned that the first essential of a working drawing was that the tradesman (not necessarily very intelligent) who was to build from it could understand it, and that there was a business side to architecture which the client, at least, considered to be of some importance. By the time we had passed our professional examinations I think that it would be fair to say that we were more fully qualified than the student of today who has completed a five-year course at a school of architecture with little or no office experience. We had a more evenly balanced, if less thorough knowledge of certain aspects of our profession.

This subject of practical training, as you are aware, has been very closely studied with the result that in future candidates will not be able to qualify for the Associateship or for registration until they have had twelve months' approved practical training subsequent to passing the Final Examination or the equivalent examination at one of the Recognized Schools and have passed an examination in professional practice and practical experience. I may add that in addition to what has already been decided the whole question is still under review.

One further difference as between my day and yours I feel I must mention. Then, one's loyalties were to the office in which one was trained. One's potential value in the market was often assessed in relation to the reputation of your employer. Today, any such loyalties or reputation would be related to the school in which you were trained. This may not seem of much importance but I think it led to rather important results for many of us through the intimate knowledge which we got of our fellow assistants, of our employers and they of us. It often settled the problem of our future by way of junior partnerships in established firms or by associating with one or more of our contemporaries. Such

partnerships were based on early friendships and full knowledge of one another's abilities and shortcomings, and tended to be more stable than those founded on casual acquaintance or hearsay reputation.

So far, I have dealt merely with the factual differences between our training and yours, but you may well ask—What about the work which we were doing in our offices? In so far as it had any pretentions to being architecture, what were the controlling factors in design and what comparison can be made with the work of today?

Fifty years is not a very long period of time, but few, if any, periods in human history have seen so many and so violent changes in social and economic conditions as have taken place in the first half of this century. In 1900, we did not know it but we were approaching the end of an era. Social conditions were apparently stable, with only faint murmurings of unrest. Our international position seemed unchangeable. Abundant materials and cheap labour were available for building. There were no controls. As a country, we seemed set for a long period of prosperity. As architects, our future depended on our personal efforts, for, in a highly competitive market, we were paid what we could prove we were worth.

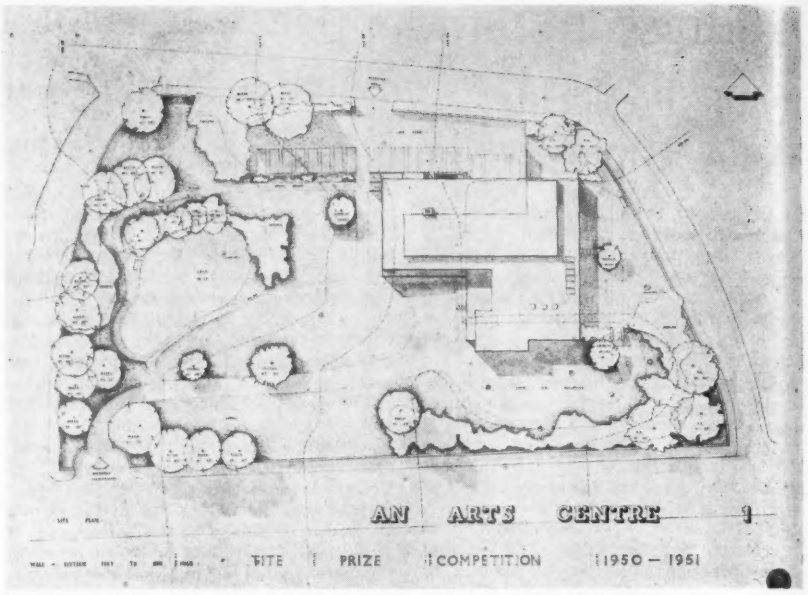
It would take far more time than I have tonight to analyse the architectural position. Tradition still dominated design, though there were some signs of revolt. Low building costs permitted the elaboration of detail which the client demanded as the outward symbol of his prosperity, or which the architect considered as essential evidence of his skill and knowledge. Our constructional methods were still traditional.

Under these conditions it required men of exceptional talent to produce works of any significance—work where function, proportion and detail were harmoniously related. It must be admitted that a large proportion of the work done was copybook stuff, the quality of which you will no doubt have noted for yourself when walking down any street in any city.

What, in comparison, is the position of our art today? The social and economic conditions, particularly the latter, have completely changed. Scientific progress has changed our methods of construction. We have to construct with materials which are available and not with those we would like to use. We can not afford elaborate detail. It follows inevitably, therefore, that architectural quality and the expression of this have to rely on new factors, or, rather, it should be said on basic factors which were evidenced in the best work of the past, but without the traditional trimmings which the past permitted or demanded. It is not necessary for me to catalogue these basic factors. They, no doubt, form the framework of the instruction given in your schools. That you are forced back on them by today's conditions is a challenge to your skill, which, in my view, will help, and not hinder, the future development of our art. All I would add is that, because you will be more or less forced to express yourselves in such basic forms, it does not mean that your work, as architecture, will be superior to the work of past generations, or that nothing is to be gained by study of the best work of the past. When I say this I do so not with any purpose of discouraging you from having that essential quality of confidence in yourself which must go with high endeavour if you are to achieve anything worth-while.

This thought is well expressed in part of a foreword to a recently published book which deals with the literary activities of graduates of Glasgow University during the last 50 years. The foreword is by the Principal of the University, Sir Hector Hetherington, and, in quoting it, I have taken the liberty of substituting the words 'architectural' for 'literary' and 'architect' for 'writer.' It reads :

'It is a truth universally acknowledged that in every cycle of 40 or 50 years, a lively society must accomplish an architectural revolution. This is called a Revival or a Renaissance or an Aufklarung or a pre-Something or a post-Somebody or, if it be very recherché, a Geometrical Shape. It means that the architects of the current mode think poorly of their recent predecessors, and despite the probabilities, take a more hopeful view of their own chances of survival. This is a just and wholesome attitude of mind. Nobody can invest his work with even a milligramme of meaning unless he believes that he speaks a new and authentic word to which posterity will lend an attentive ear.'



The Tite Prize. Site plan of the winning design by Mr. R. L. Marshall [*Student*]

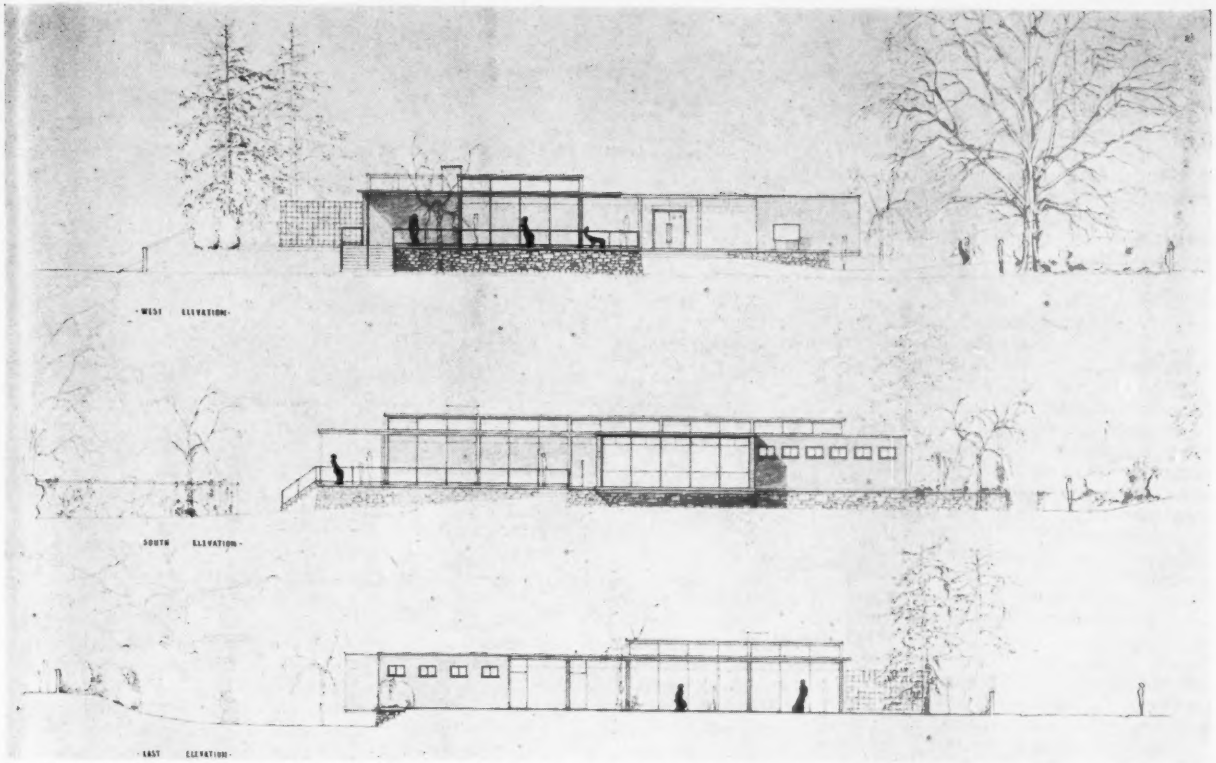
Criticism of the Designs

By R. E. Enthoven, A.A.Dipl. [*F*]

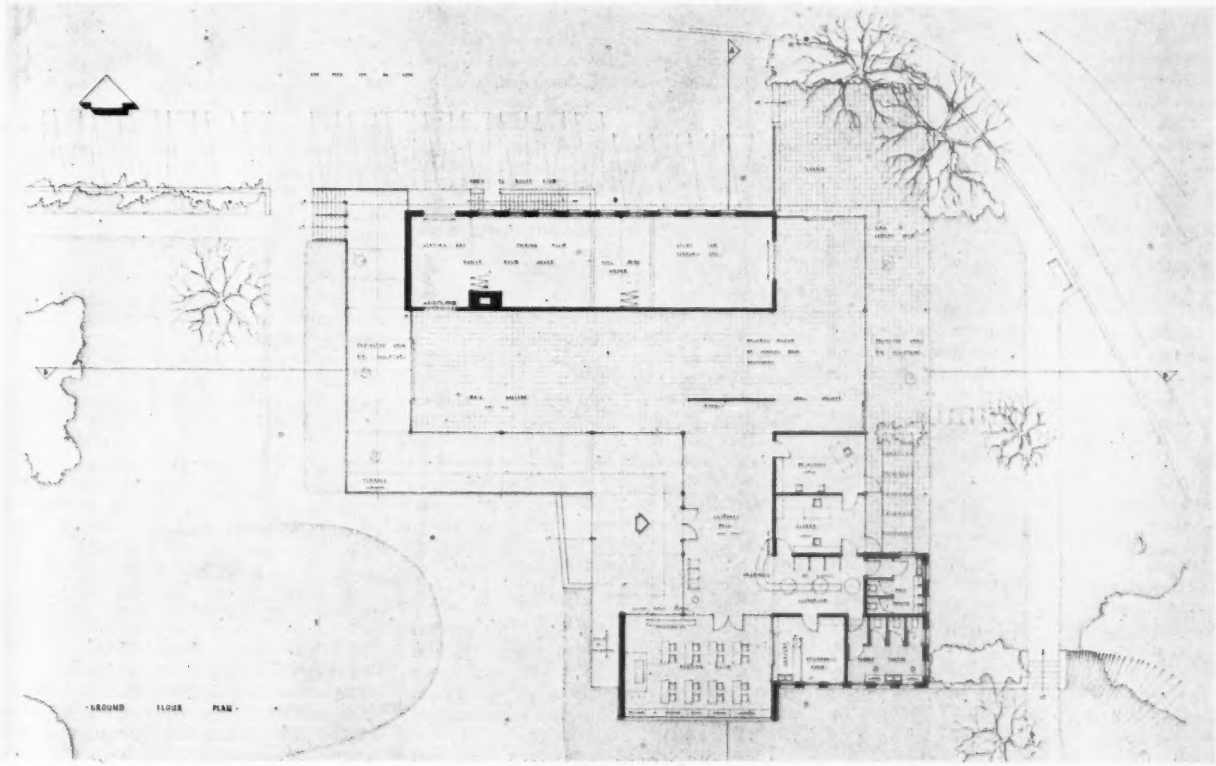
IT IS USUAL on this occasion for the critic, like the editor of a journal, to disclaim any responsibility for the statements he makes or the opinions he expresses. In this I shall be no exception: during the next half-hour or so it is the views of the 40 hard-working members of the juries that I hope to give you in a concentrated distillation, to which I shall contribute no more than possibly a little flavouring or colouring matter.

First, however, I would salute all those who entered for the various competitions. It is not easy under present conditions to find time and energy beyond that required for the normal day's burdens. These competitors however have done so in no small way, and deserve our admiration. Twelve R.I.B.A. Prizes were offered and nine awards were made from among 623 competitors. Of these 583 schemes were put in for the two design prizes—the Tite Prize and the Victory Scholarship. This vast number of designs, prepared *en loge*, was laboriously passed through the separator, and the cream as further developed can be seen exhibited upstairs in the Florence Hall, with drawings for three other awards.

Speaking first as analyst rather than critic, I must record that the proportion of cream to skim proved this year to be on the light side. Many seemed to find it difficult to express themselves simply and clearly, whether in designing, in drawing or in writing English. That quantity was more conspicuous than quality can only be attributed either to a deficient diet in architec-



The Tite Prize. Elevations and plan of the winning design by Mr. R. L. Marshall [*Student*]. The Department of Architecture and Building, Southend-on-Sea Municipal College



tural training or to the existence of factors real or imaginary which deter a number of the abler students from competing.

The Tite Prize: I will follow tradition and speak first on the Tite Prize which itself has broken with tradition: although previously restricted to the Italian Renaissance style, for the last three years no particular architectural style has been prescribed. The prize is confined to those who have passed their Intermediate Examination but not yet taken the Final.

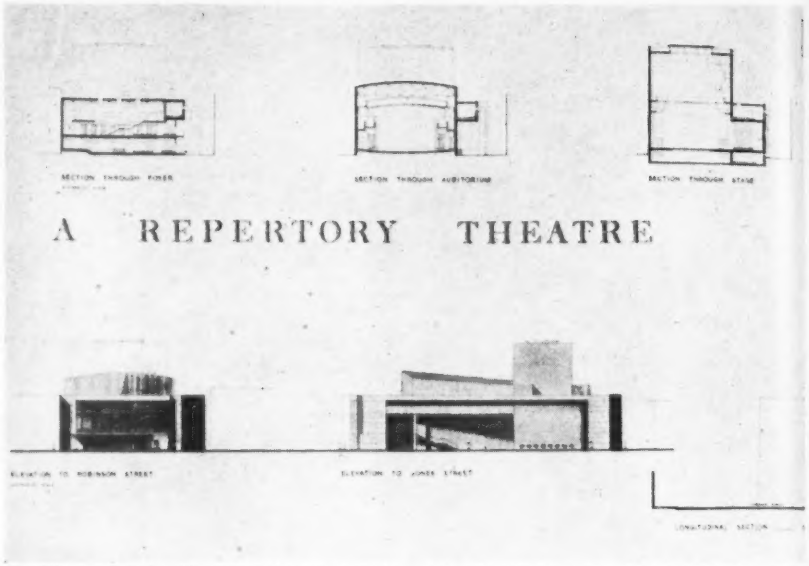
The subject was an Arts Centre for the visual arts, on a site previously a private property in a village absorbed by a New Town: it was intended to be used for exhibitions arranged by the Arts Council and other bodies, and as a meeting place for discussions and informal lectures.

Provision was required for small exhibitions of sculpture, some displayed in the open and some protected from the weather; the entrance for pedestrians to be from the main road to the South and for vehicles from the North side.

The planning requirements were simple: two galleries, one larger than the other, which it was suggested should take advantage of the pleasant surroundings of garden and lake and not necessarily be top lit; reading-room, to be used also for meetings with provision for the serving of light refreshments; entrance hall, cloakroom and lavatories; administration and stores. The problem therefore was how best to site the building in happy relationship to the surrounding streets and garden, to make an easy entrance, leading to a few rooms provided with a pleasant outlook; to give the building an appropriate expression, that is to say neither domestic nor over-imposing, not too positive in character in itself, having to serve rather as a background to works of art. It was on this latter point that many of the 483 entrants seemed to fail: some of the buildings might have served equally well as, say, a temporary clinic on a blitzed site.

Out of 11 schemes, two of them South African, selected to develop final drawings, the prize was unanimously awarded to 'Mouse', Mr. R. L. Marshall.

At first glance, his design may possibly appear to be something of an architectural under-statement, because the drawings are delicate and have not been developed very fully. Also today's tendency to integrate ground floor and garden makes it harder to read at a glance what is building and what is surroundings. It has however excellent qualities: the linking of the two galleries gives a pleasant openness to the plan and would permit one gallery to be temporarily closed for re-arrangement without blocking the approach to the other. This point was ignored by several of the others. All the units are well proportioned and related, and the lesser ones are sensibly placed. The slenderness of treatment suggests the use of light alloys, which in practice would probably require slightly more robust handling. The immediate outlook of the main gallery might have been developed to be more interesting and further thought could have been given to the display of exhibits.



The Victory Scholarship. Elevations and sections of the winning design by Mr. T. F. A. Manning, B.A.(Arch.) (Lond.) [*A*]

The Victory Scholarship: This major design prize alternates with the Soane Medallion. The subject was a Repertory Theatre in a provincial town run with the support of the Arts Council to produce plays of various periods: Classical, Greek, Elizabethan, Restoration, Victorian and modern experimental. An admirably worded programme gave a clear lead on the qualities required, and it was stressed that the subject was set with a view to testing creative ability and imaginative capacity rather than to catch out the competitor in his knowledge of tricks of production or of just how far the authorities will waiver. The auditorium was of medium size only, to seat 800, on a site with streets on three sides; the foyer was to be usable for exhibitions, and other requirements were ample cloak-rooms, restaurant and services, projection-room, rehearsal room and all the usual lesser rooms.

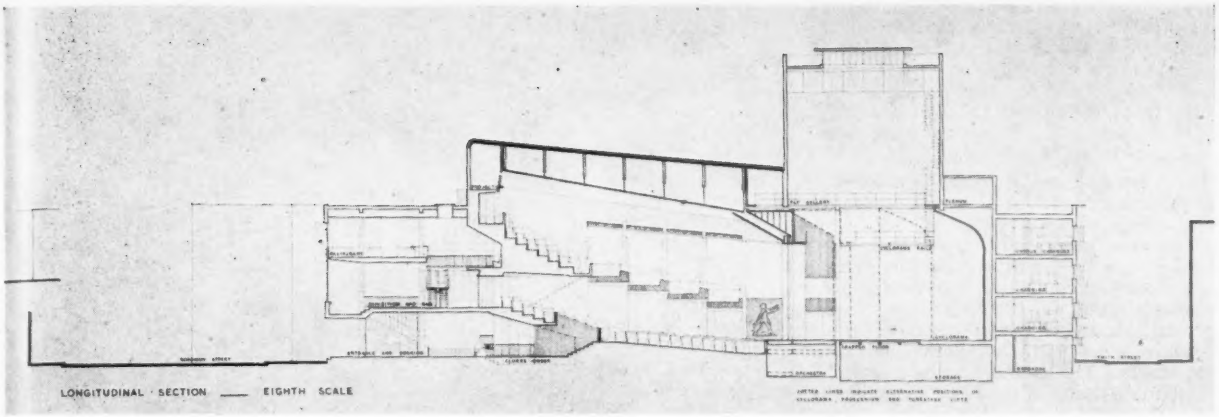
There were 100 competitors, among whom only one brave soul placed his auditorium across the short axis of the site. The remaining schemes were divided into two main groups: first, those with the auditorium placed centrally on the axis of the site, balancing the secondary accommodation on either side, just as though the site were an open one, with the main front either squared up regardless of the building line, or alternatively set at the same angle as the main street: second, those with the auditorium well over to the side along the west party wall, the secondary accommodation being concentrated along the east side, facing the side street.

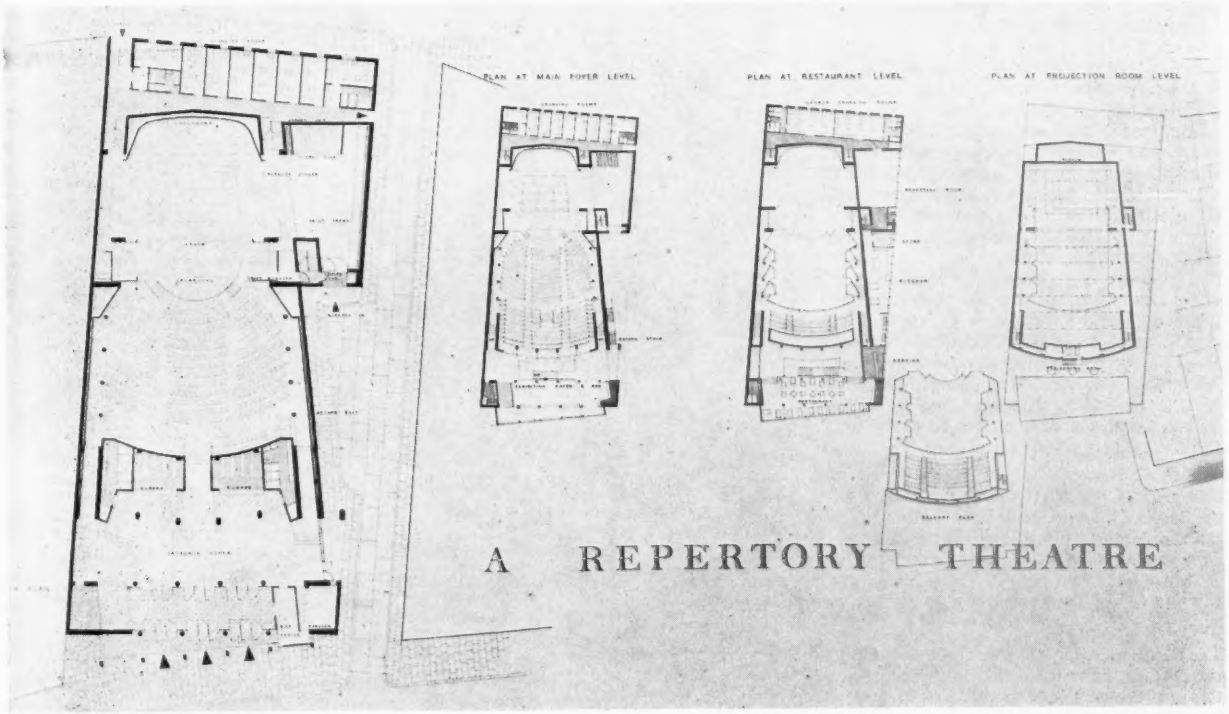
In the opinion of the jury, this second alternative, accepting and exploiting the unbalanced nature of the site, was more likely to prove the basis of an interesting solution than an imposed symmetrical straight-jacket.

Ten were selected to proceed with final drawings. Two or three schemes were outstanding, all in different ways, and the jury had some difficulty in agreeing on the comparative value of their merits and defects.

The award was finally made to 'Dante', Mr. T. F. A. Manning. His plan was on fairly conventional lines, but showed very considerable ability in the handling of shapes and circulation. The lines of sight are good, the circle overhang is well related to the stalls, keeping the audience as one entity without fear of being split into two. Most important from the actors' point of view, is the bringing of plenty of the audience close to the stage and not only at stalls level, avoiding that sense of remoteness felt when there are large areas of blank wall on either side of the proscenium opening. To satisfy the psychological aspect, as large a proportion of the audience as possible should be accommodated in the half of the auditorium near the stage, even at the risk of steepened sight-lines. This scheme, which includes movable cyclorama and second proscenium, lends itself reasonably well to adaptation, on the lines of the Oxford Drama Theatre, but when the forestage is removed, the deep orchestra forms an unduly deep barrier between the stage and audience, tending to push the actors up-stage. The exhibition area at raised foyer level is well arranged, and the exterior elevations although on the severe side do seem to express a theatre. The interior perspective was considered inadequate; it suggests gloom rather than the light gaiety which, for an all-purpose theatre, is preferable.

R.I.B.A. Silver Medal for Measured Drawings: The general standard of the seven sets of drawings submitted was well up to standard. The prize was awarded to 'Figaro', Mr. R. Stanley Morgan, who sent in excellent measured drawings of Castle





The Victory Scholarship. Plans and section of the winning design by Mr. T. F. A. Manning, B.A.(Arch.) (Lond.) [*A*]. Bartlett School of Architecture, University of London

Bromwich Hall, itself a worthy but not very inspiring subject. The drawings were refreshingly free from mannerisms and the lettering unaffected, but the overdrawing of details on the same sheet should be avoided. The site measurements were backed up with a separate book of developed notes, a model of its kind.

'Pterichthys' (Mr. P. E. Buttenshaw) was awarded an Honourable Mention for his set of drawings, not quite complete, of St. Mary Abchurch. The make-weight sheet of Sherborne Abbey, presumably an earlier work, should have remained in the portfolio. The absence of site-jottings almost placed this entry 'hors de concours', but it was agreed by the jury that the drawings could have been plotted direct on the site, although details of sculptured capitals would have been difficult to carry in the head, from scaffold to drawing board.

'Torrigiani's' geometrical staircase at St. Paul's Cathedral and Tomb of Henry VII and Queen Elizabeth in Westminster Abbey were beautifully drawn but in a mannered way which suggested German work of a slightly later date; they therefore failed as a true record, although both drawings and supporting notes were exquisitely presented.

Owen Jones Studentship: This studentship is for the improvement and cultivation of knowledge of the successful application of colour as a means of architectural expression. 'Mallard', Mr. M. W. Lee, was the only entrant. The Jury, however, considered his work of such special merit that they not only awarded him the prize, but also increased the sum from £80 to £100.

The drawings claimed to be 'an investigation into the employment of colour in architecture through visual assessment and scientific measurement to link subjective impression with physical fact, and form conclusions.' This has been done by drawing out existing schemes taken from various periods and noting the reflection factor by comparison with Mansell's colour-charts; measuring brightness in the case of interiors in foot-lamberts, the brightness of light sources and illumination of each surface. The jury, while welcoming this

research and its method of presentation, felt that this was not a final standard by which schemes could be controlled, it being necessary to leave a margin of safety for emotional freedom. They also expressed the hope that Mr. Lee would widen his field of study to include also colour and decoration in the spirit of Owen Jones.

The Alfred Bossom Research Fellowship: Eight applications for this post-graduate research prize were considered and two Fellowships were awarded. The disparity between the two sums allocated indicates not relative merit, but the difference in the estimated cost of the two programmes. One goes to Mr. John Bickerdike whose programme covers research in Scandinavia on the artificial and natural lighting of buildings: an extension of the valuable research he had already made on the lighting of art galleries. The other goes to Mr. L. V. Mitchell for research in low cost housing in the south of the U.S.A. from its beginnings to the latest planned communities of T.V.A., and also to study the contribution the architect-planner can make to the development of national parks. The jury felt there was a danger he might dissipate his energies under the two heads and would be well content to see him concentrate on the former in relation to our own native housing in the African colonies, leaving the latter as a separate study.

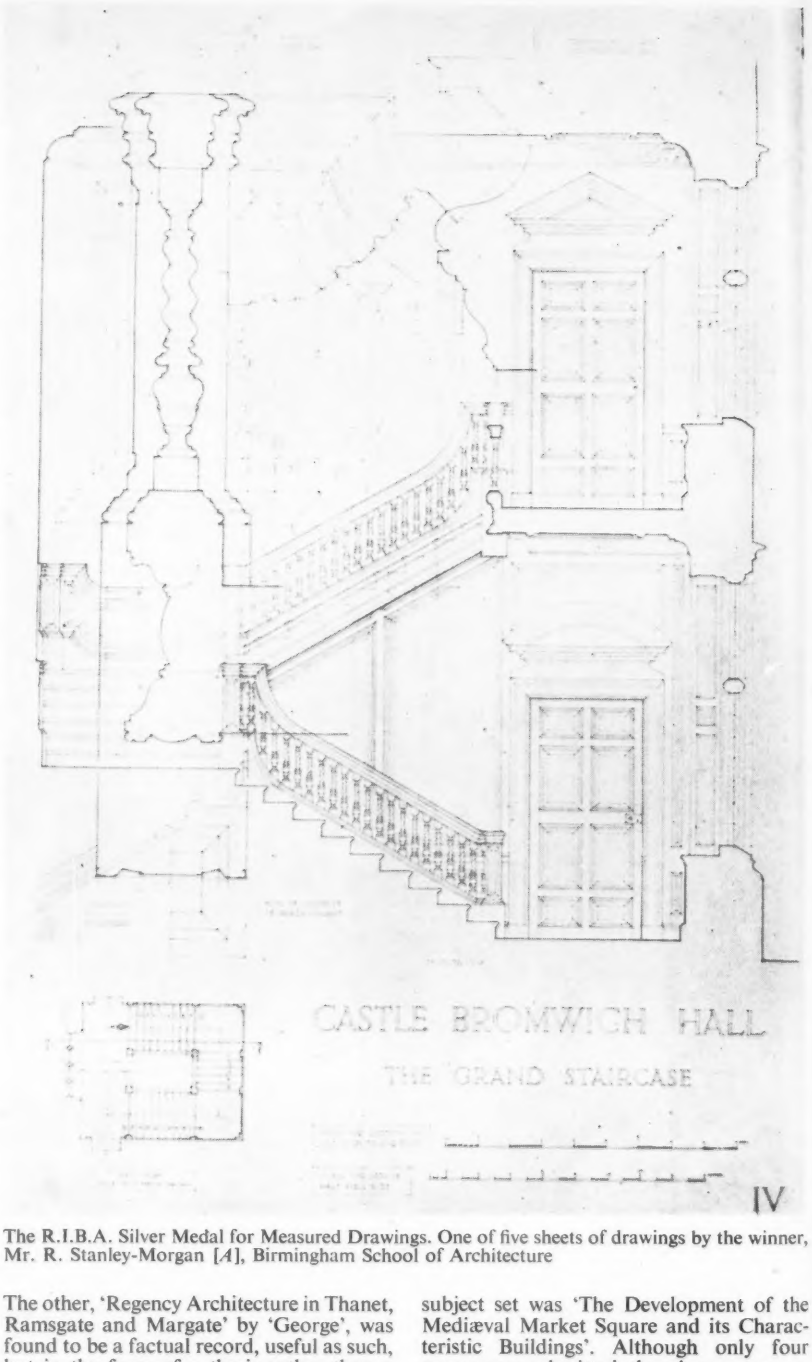
The subjects of these two awards were considered more appropriate than those of a more general nature such as 'History of Architecture' or 'Early Christian Architecture in Rome', while those who chose 'Hospital Character', 'Television Buildings' and 'Central Areas' showed less evidence of the necessary competence to carry out the award than those selected.

The Hunt Bursary and the Neale Bursary: The Hunt Bursary, to be awarded on evidence of knowledge of housing and town planning, and the Neale Bursary to be awarded on evidence of research in the field of historical architecture were both withdrawn, there being no bids—more's the pity.

The R.I.B.A. Silver Medal Essay Prize: Only three entered for this important prize, and the jury decided with regret that this year they could make no award. The conditions stipulate—very reasonably one must admit—that this essay should be submitted in the literary form of an essay, which is not synonymous with thesis; also that it should make some contribution to scholarship.

Possibly the best and anyhow the most ambitious of the three was contributed by 'Phila' with the title 'The Aesthetics of Rhythm': an earnest but uncritical philosophical soliloquy, which, however, showed evidence of much reading. He has tried to cover too much ground, using unnecessarily long and obscure words, even in the title itself. The illustrations appeared to be by someone else.

'The Education of the Architect' by 'Tele' contained some sound material, but was considered too slight to make any useful contribution to this contentious subject.

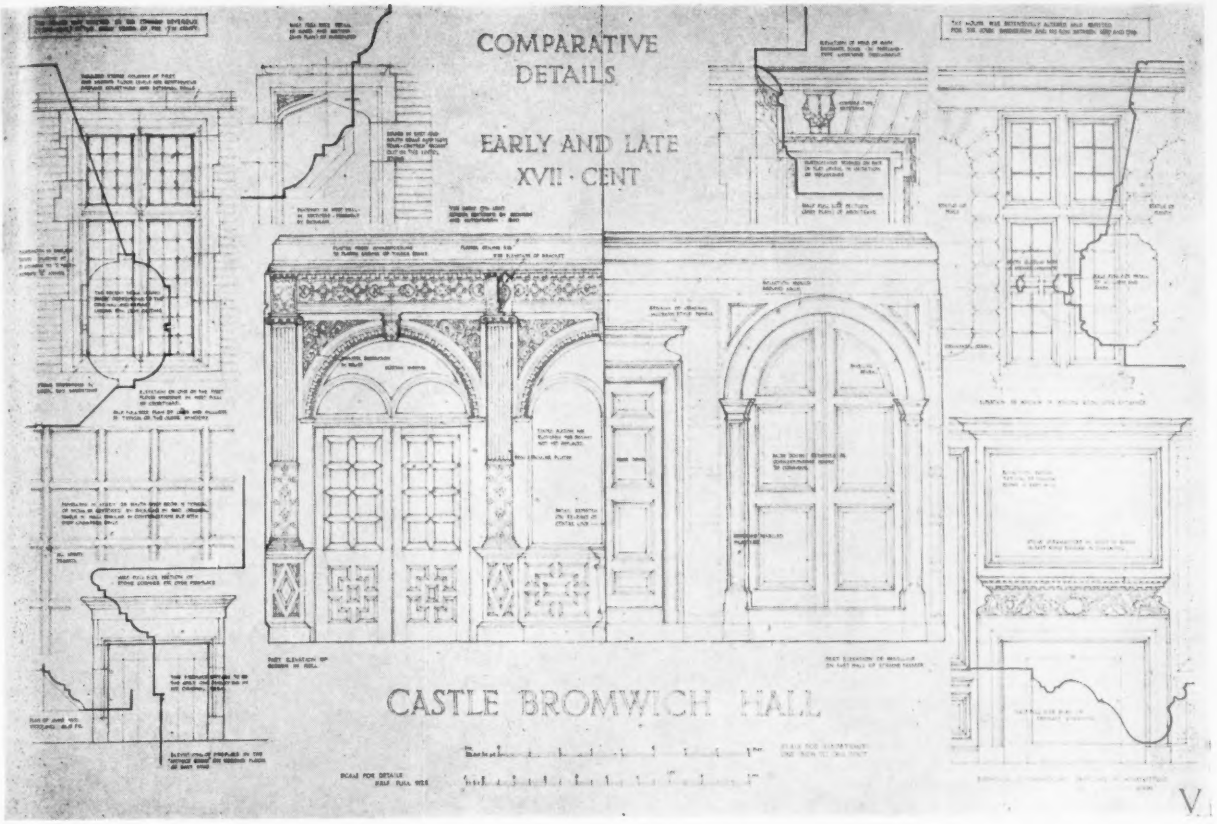


The R.I.B.A. Silver Medal for Measured Drawings. One of five sheets of drawings by the winner, Mr. R. Stanley-Morgan [*A*], Birmingham School of Architecture

The other, 'Regency Architecture in Thanet, Ramsgate and Margate' by 'George', was found to be a factual record, useful as such, but in the form of a thesis rather than a prize essay, and containing opinions not very well expressed.

All the entrants were shaky in their spelling.

The Banister Fletcher Silver Medal Essay Prize: This is the junior essay prize, and is confined to Probationers and elected Students who have not yet passed either the Intermediate or Final Examinations. The subject set was 'The Development of the Mediæval Market Square and its Characteristic Buildings'. Although only four essays were submitted, the winner was considered to be well up to the standard of winners of this prize. This was 'Dipsee', Mr. David Crease, whose essay was readable, interesting and covers the subject admirably, although he has occasional lapses of English and his semi-colons tend to get out of control. His illustrations might well have been amplified, and it should be recorded in every case whether photo-

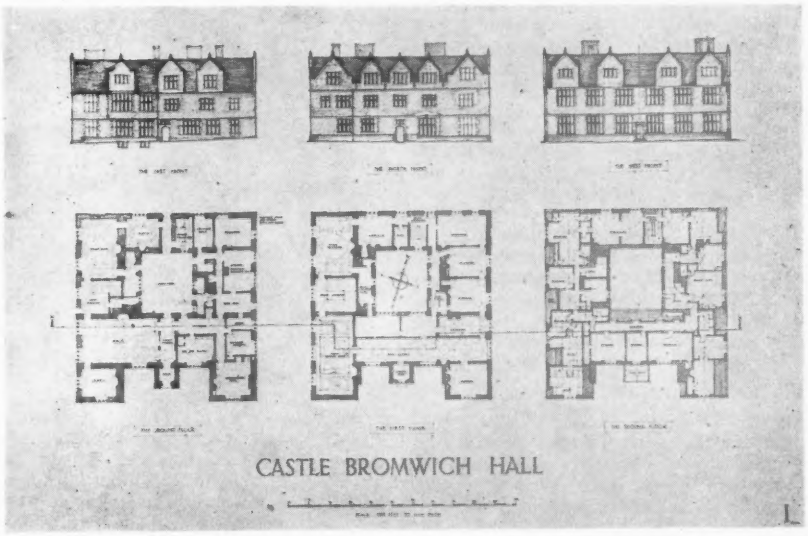


The R.I.B.A. Silver Medal for Measured Drawings. Two sheets of drawings by the winner, Mr. R. Stanley-Morgan [*A*]

graphs are taken by the author or not: also a bibliography should be appended.

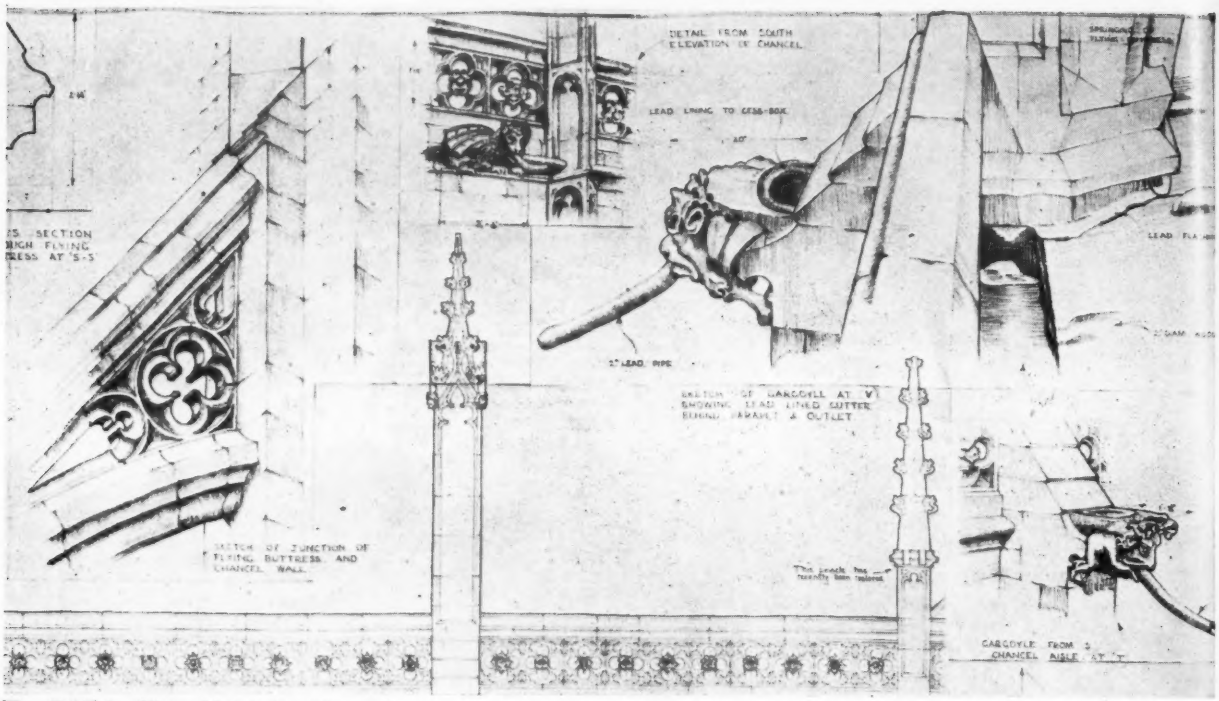
Of the other three entries, 'Peristyle' included some pleasant sketches and showed evidence of reading, but included too many long quotations and short paragraphs. 'Cygnet's' illustrations were interesting but not well arranged, and the writing was disjointed. 'Triglyph' digressed too readily into aspects of mediæval life which were not really relevant, with many sweeping statements, carelessly punctuated; his illustrations were not of very high standard.

R.I.B.A. Prizes for Public and Secondary Schools: These prizes are divided under two headings. For the Essay prize the competitors were asked to choose a building they knew and liked, and state their reasons for liking it. Most of the entries were merely descriptive, with little expression of analytical or critical opinion. Two essays, however, were outstanding, and the prize was shared between them. These were by David Mackay of Douai School, Woolhampton, who already seems to have a lively appreciation of architecture, thought not yet of grammar or spelling, and I. O. Thornton of Manchester Grammar School whose writing, although largely descriptive, gave a vivid effect of moving about within the building, and was well produced.



For the Drawings prize competitors were asked to submit sketches or scale drawings of a building or part of a building. Of seven sets submitted, the jury agreed that three were of special merit, but as each member had a slight preference for a different one of the three, the prize was shared equally between them. M. J. Tysoe and S. F. Hull, both of Northampton Grammar School, sent in pencil drawings of the same building which were of equal merit in their expression of solid form.

The Athens Bursary: Three applications were received for this Bursary, which is confined to members of the teaching staffs of the architectural schools recognized by the


DETAIL FROM SOUTH ELEVATION OF CHANCEL
LEAD LINING TO CESS-BOX
LEAD PIPE
SECTION OF GARGOYLE AT V SHOWING LEAD LINED GUTTER BEING TAKEN TO A OUTLET
SKETCH OF JUNCTION OF FLYING BUTTRESS AND CHANCEL WALL
This stone has recently been restored
GARGOYLE FROM S CHANCEL AISLE AT T

The R.I.B.A. Silver Medal for Measured Drawings. A drawing by Mr. P. E. Buttenshaw, Dip. Arch (Birm.) [*A*]. Birmingham School of Architecture. Awarded a Certificate of Honourable Mention

R.I.B.A. The award was made to Mr. J. R. Tolson, who will spend at least four weeks in Greece, and so earns not only our congratulations but also our envy.

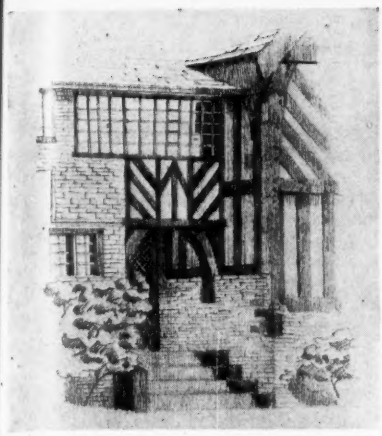
And that, ladies and gentlemen, in the opinion of the juries, is your statement of account. In this brief survey, I have tried to deal with both sides of the balance sheet. For the winners, there are credit, prizes and congratulations; but they do not receive quite the entire reward. For the other 98 per cent of the competitors, this very experience and disappointment is itself, if nothing else, part of the necessary tempering process by which they become steeled to stand up to the buffets and set-backs of practice: without this even the most brilliant prize-winners may well fail.

VOTE OF THANKS

Mr. Lockhart W. Hutson, O.B.E. [*F*], (President of the Royal Incorporation of Architects in Scotland): I need say very little about the excellent review which has just been given by Mr. Enthoven. Some of you will have your own ideas about his comments. What I can express to him, on your behalf and on my own, is our very sincere thanks for his painstaking and detailed survey of the drawings.

It is a very great honour to me, coming from across the Border, to express your thanks and mine to the President for his address. I wonder whether, after hearing his very brief account of a lifetime of hard work, you felt that the bouquets presented by Mr. Enthoven to the competitors at the beginning of his review were really deserved, or whether you felt that the men who have been carrying on architecture for the last fifty years did, in fact, work very much harder. A second impression left on me by the President's address was the undoubted joy which the President has had in good draughtsmanship. We can not wonder at that in one who was a pupil of Charles Rennie Mackintosh and a contemporary, though somewhat younger, of men like J. B. Fulton and Alexander McGibbon, examples of whose work were shown by Mr. Goodhart-Rendel when he gave his review of draughtsmanship of the past. But do not imagine for one moment that the President lives only in the reflected

The Owen Jones Studentship. One of several drawings by the winner, Mr. M. W. Lee [*Student*]. Birmingham School of Architecture



Shibden Hall, Halifax. Drawing by B. W. Riley. Prize for Public and Secondary Schools

glory of men like Mackintosh. He is indeed an excellent draughtsman in his own right.

The President will not, I hope, be very annoyed with me if I become a little personal and tell you that during the first world war, having lost the use of his right arm, he set himself assiduously to draw with his left hand, and I believe that he sketched every patient in the ward before he left hospital. In spite of his handicap, he is still recognized (perhaps this is a secret that I should not tell you) in his own office, by his partners and his staff, as the best draughtsman in the office.

I have great pleasure in proposing a very cordial vote of thanks to Mr. Enthoven and to the President.

Mr. Kenneth M. B. Cross, M.A. [*F*], (Chairman of the Board of Architectural Education): I regard it as a very great privilege to second the vote of thanks to the President for such a splendid address. It was in its way a perfect gem, a model of clear thinking and lucid exposition, and, in short, a gleam of sunshine from bonnie Scotland to dispel the winter of our discontent.

I also have the very greatest pleasure in seconding the vote of thanks to Mr. Enthoven for a masterly criticism of the students' work, full of wit and good humour and, at the same time, full of great knowledge. He was inclined, I think, to underrate the part which he played in the whole affair. I know how much work the matter entails, and, in my view, he has made a magnificent job of it.

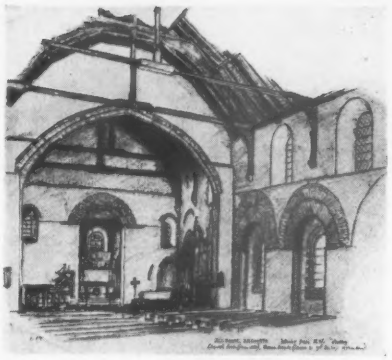
The President referred in his speech to his student days, to the time when he worked in an architect's office during the day and attended classes during the evening, and I agree with him that such a method produces a wonderful result, in that the student obtains a magnificent grounding in construction and a knowledge of office routine. I also agree with the President that this system requires great individuality, initiative and energy on the part of the student, inasmuch as he is his own director of studies, he has to frame his own curriculum and he has in effect to plan his own career. Comparing that state of affairs with the situation today and the elaborate organization of the schools, I agree with the President that his was the harder way. The President also referred to the weakness of the earlier system, which he said was a lack of systematic training in design. In my view, that was a very serious weakness, really a fundamental weakness. It was that weakness which caused the schools to take the place, in so far as they have taken the place, of the previous system of apprenticeship and pupilage.

As we all know, the student in the school has an opportunity of dealing with big problems in a big way and an opportunity for exercising his imagination, and all this in a manner which, of course, is quite impossible in an everyday office, but there have been complaints, I think not without justification, that too much time has been given in recent years, particularly in a utilitarian age, to theory, and insufficient time has been given to practice. If that is the case, it is a direct reversal of the procedure that was followed when the President was a student. In his day it was difficult to obtain sufficient theoretical training. In these circumstances surely our object should be to strike a balance between things as they were when the President was a pupil and things as they are today.

The President also referred to the system of architectural competitions. I spent a number of years as a member of the Competitions Committee of this Institute, and I heartily endorse everything that the President said about the value of the competition system to practising architects, as a training and as a stimulus. From the time of Joseph Paxton and the Crystal Palace, the competition system has gone from strength to strength and has expanded enormously. Between the years 1918 and 1939 over 400 competitions for important buildings were held in this country, and I have quite recently heard, on very good authority, that on the Continent the English system of architectural competitions is regarded as the best in the world.

But you will say: 'That is all very nice and jolly, but where do we go from here?' I will suggest some things that might be noticeable: that before we have recovered from the last war the clouds are gathering again in all their horror; that, whereas in the time of the President's studentship we were horribly rich, we have now, as a nation, sold our reserves and are poor; that never in the history of our country has there been so much building work crying out to be done and that never have there been so many obstructions and restrictions in the way of doing it; that since the war much design work has been done on paper in the matter of the rebuilding of our towns and cities and comparatively little new building work has been done; and that the wonderful building tradition of craftsmanship, which was handed on from generation to generation down the centuries, is now threatening to disappear.

If the clouds disappear, as they may well do, and if under some guiding hand the reign of law supersedes the threat of force, then, thanks to the stupendous discovery of atomic power, if that power is properly used, the people of the world can be endowed with such wealth, prosperity, leisure and happiness as they have never known, and you, the architects of the future, will find on your desks building programmes of a scope and magnificence which you have never considered possible in your wildest dreams.



All Saints, Brixworth. Drawing by M. J. Tysoe. Prize for Public and Secondary Schools

Finally, I should like to congratulate the winners of the various prizes and to express the hope that their successes here will be the prelude to other and greater successes. I should also like to wish godspeed to all the younger members of the profession at the beginning of their journey and to express the hope that in the future they will have every opportunity for doing good work.

The President: I should like to thank Mr. Hutson and Mr. Cross for the kind things they have said about me. If my address was perhaps rather unusual in a way, being more historical and factual, I may say that I found the preparation of an address to students one of the most difficult tasks that I have ever faced, and probably I have rather burked the issue. I hope you will forgive me.

I should like to wish all the students the very greatest success and to leave one last thought with them. It is this: we are in a marvellous position; we are a privileged people; we have not only a business and a profession but an adventure. You have the great adventure before you, and I wish you every success in it.

Mr. R. E. Enthoven: I thank you very much for this vote of thanks, and I thank Mr. Hutson and Mr. Cross for the kind way in which they proposed and seconded it.

I can not help thinking of the first occasion on which I attended a meeting of this sort, many years ago. The critic seemed to me incredibly old; he must have been quite 50 and he was getting rather bald, and I disagreed with almost everything that he said. I think it is the duty of the critic to steer a course between the wisdom of the elders on one side and the wisdom of youth on the other, and I thank you very much for watching my zig-zag course with so much attention.

Revision of the R.I.B.A. Bye-laws

THE ATTENTION OF MEMBERS is called to the notice of the Special General Meeting to be held on Tuesday 6 March 1951 at 6 p.m., which is printed on page 162, and to the revised draft Bye-laws which are issued with this number of the JOURNAL.

A Sub-Committee was appointed in March 1949 with the following terms of reference: 'To carry out a general review of the Bye-laws and to make recommendations as to their revision'.

The Sub-Committee consisted of the following members: Mr. A. L. Roberts [*F*] (then Honorary Secretary), Mr. John L. Denman [*F*] (then Honorary Treasurer) and Mr. Charles Woodward [*A*].

While the terms of reference were deliberately made wide in order to permit the Sub-Committee to bring to the Council's attention any matters which might seem capable of improvement, the specific task set to the Sub-Committee was to draft such amendments as would bring the Bye-laws up to date from the point of view of administrative machinery and it was not intended primarily to make any constitutional changes.

At each stage of their deliberations the Sub-Committee had the benefit of the advice of the Institute's legal adviser. They reported to the Council in April 1950, and again on two further matters remitted to them in December 1950. The recommendations in both reports were unanimously approved by the Council. The following is a brief summary of the proposed amendments and the reasons for proposing them:

In Bye-laws 3, 28, 35, 36, 42 and 60 the title 'Republic of Ireland' has been inserted to conform to the proper legal description of that country.

The wording of Bye-law 2 has been slightly amended to conform to modern practice as it was noticed that the letter of the Bye-law had not been observed for many years.

Bye-laws 4, 5 and 6 are amended to bring the procedure for nomination for election to each class of honorary membership into conformity.

Bye-law 10 is amended to dispense with the requirement that names and addresses of candidates for election shall be suspended in the meeting room, since adequate notice is given to everyone through publication in the JOURNAL. The Bye-law has also been amended, together with the similar provision in Bye-law 11, to conform to the terms of Bye-law 74. Thus Allied Societies will be consulted at all stages in the election of members.

Bye-law 11 has also been amended so that the quorum and majority required shall be consistent with the requirements in Bye-laws 24 and 37.

The detail, though not the principle of Bye-law 14, has been amended, as it has been found with the large number of admissions at a General Meeting that the President's literal observance of the Bye-law imposes an intolerable delay upon the proceedings.

Bye-laws 23 and 24 have been amended to bring Students R.I.B.A. within the disciplinary provisions. In addition, Bye-law 23 has been amended in one important detail. Members convicted of indictable offences will no longer cease to be members *ipso facto*. Since this Bye-law was first framed the number of indictable offences has been greatly extended through the body of administrative law and cases occur where members, convicted of quite minor offences which are technically indictable, automatically lose their membership without it ever becoming known. The legal position of such members is somewhat doubtful.

Bye-law 25 has been amended, as the publication of cancellation of diplomas is of little value nowadays.

Bye-law 35, governing the method of election of Council, has been amended to dispense with a number of minor restrictions in detail which have, in practice, caused considerable administrative difficulty and unnecessary expense. The general principles governing election procedure are not affected.

The amendments in Bye-law 36 are to conform to the provisions of Bye-law 35 and to complete the provisions, previously omitted, for replacing ex-officio members of Council in the event of death.

Bye-law 38 is re-drafted in more definite terms. Reference to the Bye-laws in force in the year 1928 as mentioned in the existing Bye-law does not make clear what subjects were referred to the General Body.

The amendment as to time in Bye-law 42 is to remove an anomaly when read with Bye-law 58.

There has been a small change in the organization of the R.I.B.A. staff by which the Assistant Secretary, authorized to sign cheques under the provisions of Bye-law 45, has been re-designated Deputy Secretary. The Bye-law is amended in this particular.

Bye-law 46 is amended to conform to modern conditions. In practice it has been found quite impossible to seal 100 or more members' diplomas in the presence of the Council at a meeting.

Bye-law 47 is amended to provide for the audit of accounts by professional auditors.

Bye-laws 51, 53 and 58 are amended in minor detail to facilitate administration.

Bye-law 59 is amended to conform to the requirements of Bye-law 54.

Bye-law 65 is deleted. The names of contributors are in fact published, but not necessarily in the JOURNAL.

Bye-laws 70 and 71 are slightly amended to provide again for modern conditions. It has been found that the Allied Societies in Commonwealth countries overseas are constituted in such a way that tutelage in detail by the R.I.B.A. is not always practicable and their Bye-laws are authorized by the Legislature of the country concerned, nor are they susceptible to correction by the R.I.B.A. Provision is now made in such cases for the requirement of R.I.B.A. approval to be waived.

The amendment to Bye-law 75 makes formal recognition of a provision which has been tried experimentally and with success for the past two years.

Review of Films—22

The country of origin and date of release are given first. The film is in monochrome unless otherwise stated. The sizes (35 mm. and 16 mm.) are given. Sound films are marked 'sd', and silent 'st'. The running time is gi en in minutes.

(F) indicates free distribution.

(H) indicates that a hiring fee is payable.

The Transmission of Electricity

Britain 1947 (*F*) Age group 14-16

Summary. Part 1 deals, largely by animated diagram, with the principles of transforming and with such details as the action of the circuit breaker in the power station.

Part 2 shows how electricity from the power station is transmitted at very high voltage through the 'grid' system to the transformer stations, where the current is reduced in voltage. In towns the current after stepping down at the transformer station is distributed by means of underground cables to sub-stations where further stepping down takes place. From here the current is distributed to the consumer.

Appraisal. Intended as a revision film for somewhat more advanced students than the film dealing with the generation of electricity. Excellent use is made of the diagrammatic method of presentation resulting in a film of high quality. The commentary is clear and informative, and the subject is explained in an interesting way.

16 sd. 11 minutes. British Electrical Development Assocn., 2 Savoy Hill, W.C.2.

The Stent House Britain 1945 (*F*)

Summary. The method of erection; general views of these prefabricated houses: foundations, moulding and erection of concrete units, breeze block partition walls, fixing of wooden floor joists, assembly of roof trusses on the site prior to erection with metal grillage for tiles, insulation of exterior walls; shots of completed houses.

Appraisal. The planning of this film is poor for a film of this length, and insufficient information is given about materials, methods and functional requirements. Additional captions would have added interest and helped to explain some of the processes which poor photography made it difficult to follow.

16 st. 34 minutes. Film Library, Ministry of Works, Lambeth Bridge House, S.E.1.

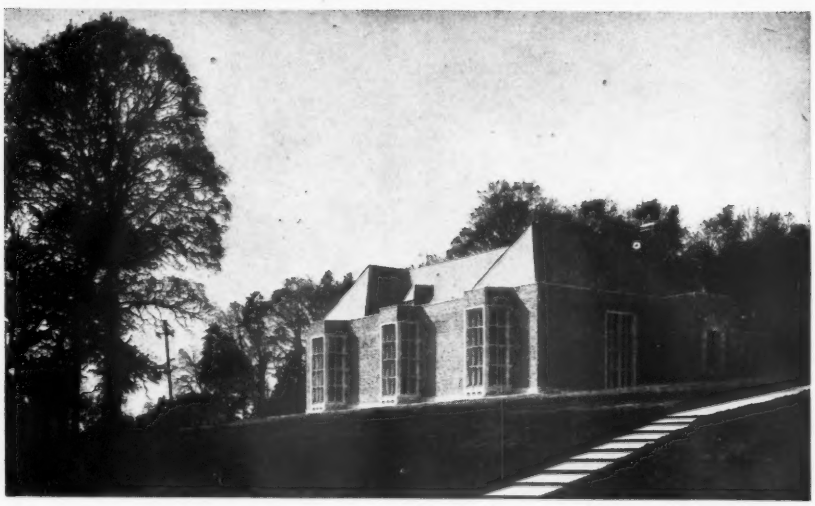
Somerset County Hall, Taunton (1936)

The Royal Gold Medallist 1951

THESE FOUR pages illustrate some of the many works of Mr. E. Vincent Harris, O.B.E., R.A. [*F*], who has been awarded the Royal Gold Medal for Architecture by the King on the recommendation of the R.I.B.A. Mr. Vincent Harris, after serving his articles, studied at the Royal Academy Schools. He was for a time an assistant first to Leonard Stokes and then to Sir William Emerson, after which he served with the Architect to the L.C.C. While still in his early twenties Mr. Vincent Harris started entering for competitions, and he has probably been premiated in more of them than any other architect. The Glamorganshire County Hall competition was the first of many that he won. He followed these in later years with the City Library and Town Hall Extension at Manchester, the Sheffield City Hall, Taunton Science School, the Public Hall at Tunbridge Wells and the Headquarters Fire Station at Cardiff.

In 1914 he won a competition for new

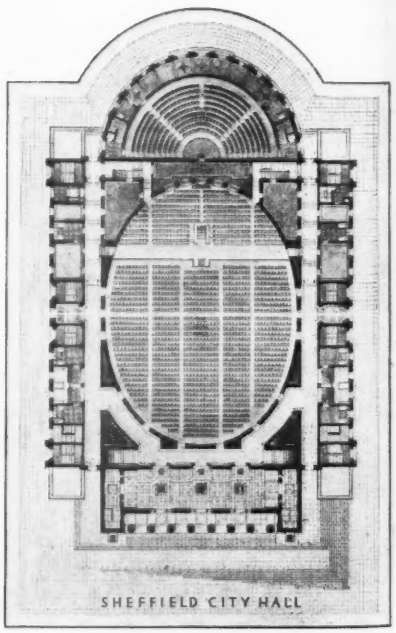
Above: Nurses' Home, Braintree (1940). Right: Office premises, Duke Street, W.1 (1929)

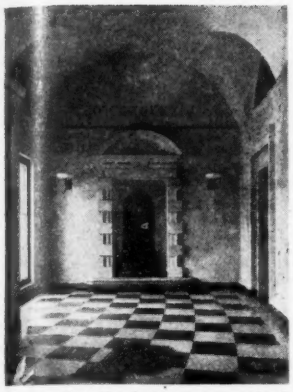


Sheffield City Hall (1932). A building won in competition. Above, left: general view. Above: detail of screen wall. Left: the main hall. Below: the plan. Bottom left: The library of the Exeter and South West of England University (1940)

Board of Trade Offices on the Embankment. This scheme was abandoned and its place taken in 1934 by a much larger one occupying a site between the Embankment and Whitehall. Work started on this in 1939, was suspended during the war, and has been since resumed. Much the same happened to the Shire Hall at Bristol.

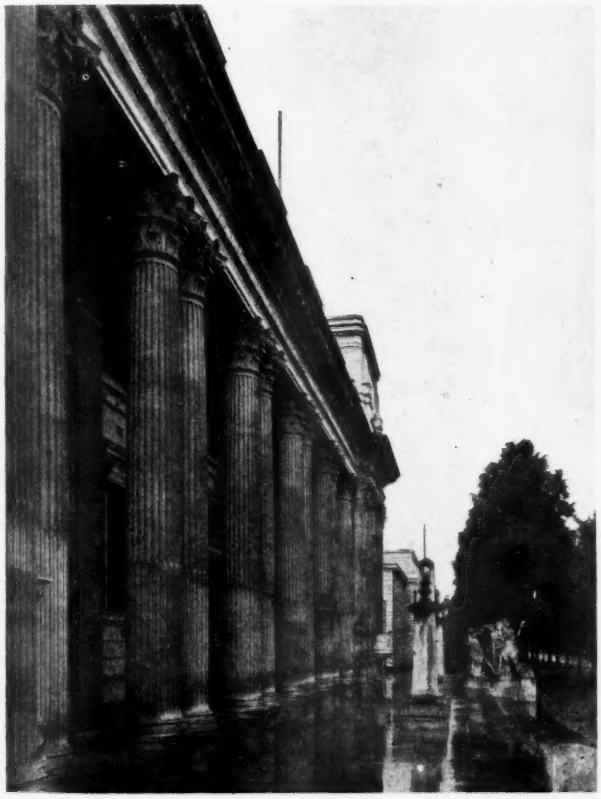
Mr. Vincent Harris was elected Associate R.I.B.A. in 1900, Fellow in 1914, A.R.A. in 1936 and R.A. in 1942.

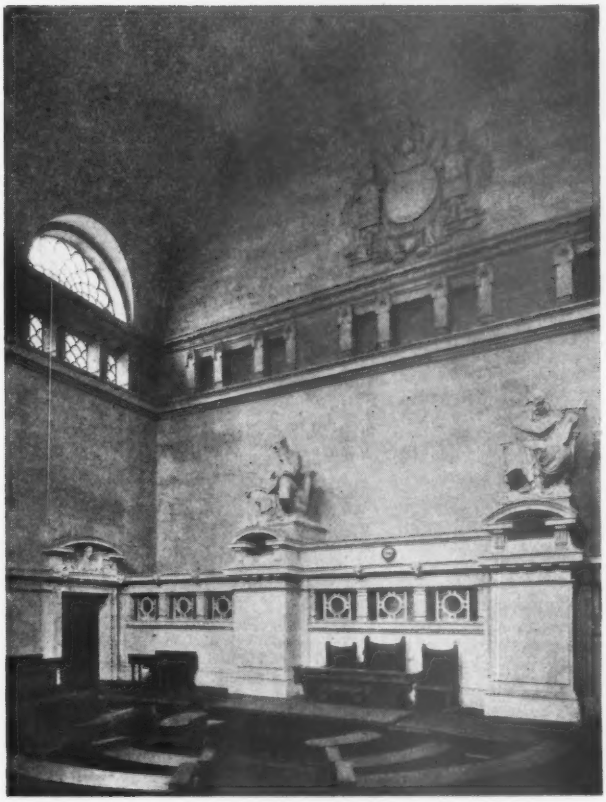


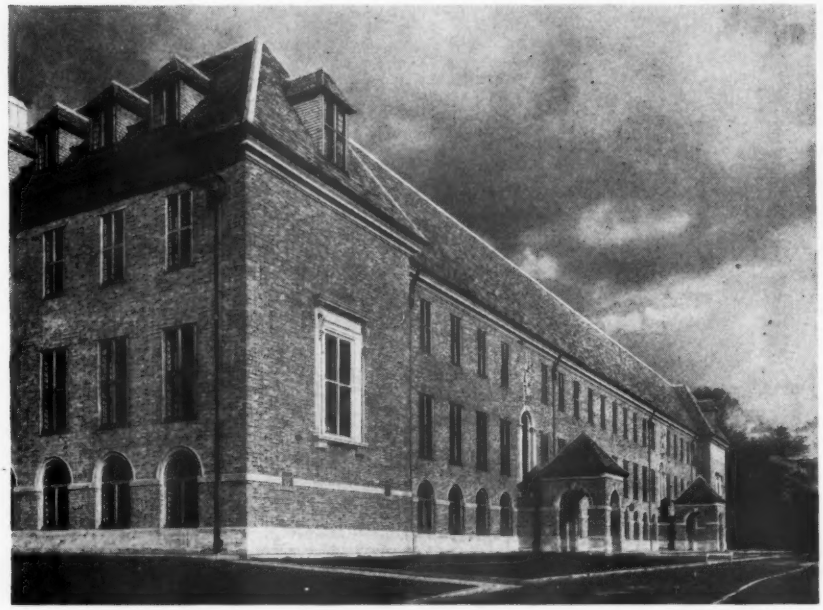


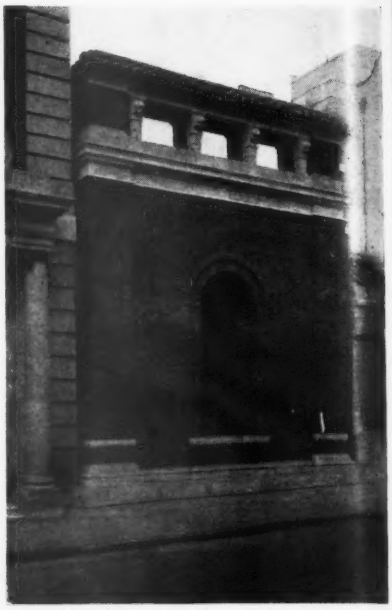
Above: detail of the entrance hall in the Somerset County Hall. Right: Leeds Civic Hall (1933).

Below and below right: Glamorgan County Hall (1911); this building was the result of a competition won in association with the late Thomas Moodie. Detail of the main front and the council chamber









Above, left: the Washington-Singer building at the Exeter and South West of England University (1930). Above: a screen wall with niche for statue in Carlos Place, W.1 (1925)

Below, left: detail of the exterior of Glamorgan County Hall. Below: Cardiff Headquarters Fire Station. Won in competition (1929)

Review of Construction and Materials

This section gives technical and general information. The following bodies deal with specialized branches of research and will willingly answer inquiries.
The Director, The Building Research Station, Garston, near Watford, Herts.
Telephone: Garston 2246.
The Officer-in-charge, The Building Research Station Scottish Laboratory, Thorntonhall, near Glasgow.
Telephone: Busby 1171.
The Director, The Forest Products Research Laboratory, Princes Risborough, Bucks.
Telephone: Princes Risborough 101.
The Director, The British Standards Institution, 28 *Victoria Street, Westminster, S.W.*1.
Telephone: Abbey 3333.
The Director, The Building Centre, 9 *Conduit Street, W.*1. *Telephone: Mayfair* 8641-46.
The Director, The Scottish Building Centre, 425-7 *Sauchiehall Street, Glasgow, C.*2.
Telephone: Douglas 0372.

National Building Studies. The Department of Scientific and Industrial Research announce that there seems to be some misapprehension as to the class of readers the Technical Papers are meant to reach. The Papers are not intended for the building industry in general, as most of the material they contain is of interest only to those engaged on research and development work.

At present the Studies are issued under three categories: Bulletins, for architects and builders; Special Reports, for the industry, and Technical Papers. In order to give a clearer indication of the nature of the Technical Papers the D.S.I.R. are renaming them *Research Papers*, and as the Technical Papers are re-printed they will be given the new title.

National Building Studies, Bulletin No. 11. This bulletin deals with floor finishes for houses and other non-industrial buildings, and reviews some twenty of the more common flooring materials. After dealing with appearance, durability and comfort, the various materials are listed with notes on their general character and any special features. Tables are given classifying the materials under headings such as colour range, ease of cleaning, resistance to indentation and wear; warmth, quietness, and non-slip characteristics.

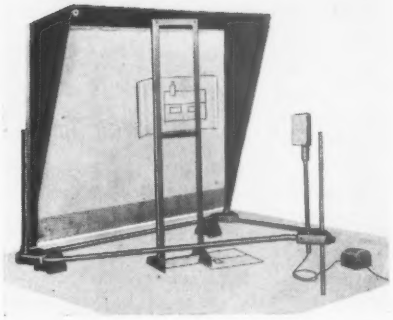
In deciding what flooring to use an architect has to consider permits, price and availability, but it would be interesting to know what he would specify for various rooms if there were no limiting considerations of any kind to affect his choice. He would naturally have in mind his client's predilections, and here a little client-psychology comes in. It would seem that most persons dislike the look of a plain boarded floor, else why should they stain the portions that show beyond the carpet; is it because they think it looks 'cold', or because they feel that bare deal boards look 'cheap'. If deal boarding were known to be the most expensive flooring would a client ask for it instead of parquet?

Into this aspect of the matter the Bulletin naturally does not delve, except by inference when it says: 'In houses, offices and public buildings the appearance of the floor finish is generally of major importance and for some purposes, e.g. showrooms and boardrooms, a good or even a striking appearance may be regarded as the first essential.' But what constitutes a 'good appearance' in the eyes of treaders on showroom floors; is it a 'costly' appearance? Most people would like oak boards—plus some rugs—in a living-room, but probably not in a showroom. The question of noise possibly comes in here, hence the popularity of carpets, rubber and cork in showrooms. Perhaps some day someone will make a study of the psychology of floor finishes.

Ministry of Works Advisory Leaflets Nos. 13 and 14. The Reports of the Building Industry Working Party and of the Anglo-American Productivity Team both recommended the greater use of costing and programming in the execution of building work, as a means of improving output and reducing costs. In consultation with the Ministry of Works the National Federation of Building Trades Employers are preparing guidance on costing, but meanwhile the Ministry have issued two Advisory Leaflets; No. 13, *Introduction to site costing for builders*, and No. 14, *Introduction to programming and progressing for builders*. Each contains sample charts demonstrating the general principles as guides to contractors in making charts to suit their particular needs. The Leaflets can be obtained from H.M. Stationery Office, or through most booksellers, price 2*d*. each.

The C.U.J.C. The Coal Utilization Joint Council have begun a new service to householders in London, the Home Counties and East Anglia. The Council feel that the private householder seldom knows where to go for advice about the improved solid fuel appliances that have been installed in many houses; they have therefore started a Service and Showroom scheme which sets up a panel of approved distributors, each of whom undertakes to display and demonstrate the new domestic solid fuel appliances, and to give expert advice on their selection and operation, and on the choice of fuels. To ensure the necessary standards of technical service a training centre has been set up in London, where appliance distributors and their employees can gain practical instruction.

Members of the panel will display a sign—a yellow circle bearing two linked diamonds, a black one for coal and a white one for heat, with the initials C.U.J.C. and the words Solid Fuel Appliances Service and Showroom. No doubt architects in the areas served will be glad of this opportunity for inspecting the latest models.



Messrs. Halden's Meredith perspective projector

Meredith Perspective Projector. In last month's JOURNAL a description of this projector was given, and Messrs. J. Halden and Company have now sent us a photograph, which is reproduced on this page. Messrs. Halden inform us that the instrument is not yet on the market but is expected to be in the near future.

Register of Lighting Engineers. Early in 1948 the Illuminating Engineering Society introduced a register of lighting engineers, and over 200 names have now been entered. The Society state that 'inclusion in the register does not convey any exclusive right to practise as a lighting engineer and is a qualification only in the science and technology of illumination, i.e. it is not implied that a registered lighting engineer is qualified to advise on or supervise the electrical wiring or supply; it does, however, mean that a lighting engineer whose name is included in the register has made a study of the subject of lighting and has attained a recognized standard of practical ability in the application of lighting.'

Applicants have to pass the Intermediate examination in illuminating engineering of the City and Guilds of London Institute and show a certain standard of knowledge in ancillary subjects such as mathematics, technical drawing, with a choice of electrical or gas engineering, or architecture. On the practical side applicants must have had not less than five years' practice as a lighting engineer.

It is intended that inclusion on the register shall be a form of recognition of the qualified lighting engineer for the benefit of those wishing to employ one, and the Society hopes that those responsible for the interior or exterior lighting of premises will bear this qualification in mind.

British Standards Institution. The B.S.I. have appointed Mr. H. A. R. Binney, C.B., B.Sc.(Eng.), to be their Director and Secretary, in the place of the late Mr. Percy Good, C.B.E. Mr. Binney was previously an Under-Secretary of the Board of Trade.

Sheet Glass. The Midland Area Joint Industrial Council for the Glazing Industry have been informed of the apprehension with which employers and operatives view the use of 18-oz. sheet glass in large sizes; they say that specifications have been received calling for areas up to 6 ft. super; this has resulted in cuts and accidents, and the M.A.J.I. Council suggest that $1\frac{1}{2}$ ft. super, say 18 in. by 12 in., is the largest area for which 18-oz. sheet glass should be used.

The JOURNAL referred this suggestion to Messrs. Pilkington Bros., Ltd., who reply that they entirely agree with the Council; indeed, they go further and say that in their opinion 18-oz. sheet glass should not be used at all for window and door glazing, because it is not strong enough to withstand the normal usage that it receives, as it is only $\frac{1}{16}$ in. thick. Messrs. Pilkington think that theoretical figures, compiled under laboratory conditions, of what wind pressures glass will withstand can be misleading as there are many other factors that should be taken into account, such as the pressure exerted during cleaning and the suction and jarring caused by slamming of doors and windows. There is also some danger to the glazier in handling such thin glass. Cuts from broken glass can be very severe, and Messrs. Pilkington feel that to use 18-oz. sheet glass is to run risks out of all proportion to any financial saving.

Note 2 of B.S. 644, Part 1, 1945, *Wood casement windows and doors*, states: 24-oz. flat-drawn sheet glass is recommended for all window panes except the 44 in. width of the CO range, for which it is recommended that not less than 26 oz. should be used up to 38 in. height, and not less than 32 oz. up to 62 in. height.

The omission in the British Standard of any reference to 18-oz. sheet glass is significant, although it is mentioned in B.S. 952. 1941 as one of the types available, the others being 24, 26 and 32 oz. Our old friend 21-oz. was retired some years ago; perhaps in due course he will be followed by his even thinner brother.

Constructional Steelwork. The British Constructional Steelwork Association feel that the technical documents they occasionally produce for their members may appeal to a wider field of interest. They have, therefore, produced as two brochures *Examples of structural steel design to conform with the requirements of B.S.* 449 : 1948. Brochure No. 1 states that the issue of B.S. 449, following closely the recommendations of the Code of Practice 113(1948) *The structural use of steel in buildings*, and based on C.P. 4 (1944), Chapter 5, *Loading* and the *Recommendations for design* in the final report of the Steel Structures Research Committee, 1936, marks a further important advance towards economical building construction, necessitating change in certain methods of practical structural steel design hitherto in use.

The changes are mainly due to revised superimposed loads, for instance, wind pressures and their distribution on buildings, and also to increased working stresses using steels having a guaranteed yield stress; revised methods of dealing with the combination of bending and axial compression, the lateral stability of beams, and the strength of girder webs for simple shear and combined bending and shear. The two brochures are illustrated with clear and detailed diagrams, explained by notes and formulæ relating to the examples chosen for study, being a single-storey building 50 ft. wide by 150 ft. by 16 ft. to eaves, and one 150 ft. wide by 150 ft. by 16 ft.

Students reading for the theory of structures part of their examinations will find these two brochures a useful addition to their text books. The brochures may be obtained on application to the B.C.S.A., Artillery House, Artillery Row, London, S.W.1. They will be issued free of charge to interested persons.

Town Plans. Within the last few years so much has been written on town planning in general and the New Towns in particular that information about them will not be unearthed easily, unless the office filing system is unusually good; therefore architects to whom the subject is of interest —in a greater or lesser degree—will appreciate the excellent series of Town Plan Summaries prepared by Messrs. Ascot Gas Water Heaters, Ltd., of 43 Park Street, London, W.1. So far the series has reached No. 33, and each is a succinct description of the main points of the proposals. The projects described include Greater London, County of London, Manchester and district, Norwich, Exeter, Plymouth, Newcastle-upon-Tyne, Middlesborough, Dublin, Merseyside, Gloucestershire, Belfast, Durham, Knutsford, East Sussex, Kingston-upon-Hull, Harlow New Town, Chester, Macclesfield, Chelmsford, Preston, Bath, Oxford, York, Cheshire, Portsmouth, King's Lynn, Crawley New Town, the Hartlepools, the West Midlands, Thames riverside from Chiswick to Staines, Aycliffe and Chichester. Maps, and an occasional drawing, enable the essentials of the schemes to be quickly grasped.

Supplies of the Summaries up to No. 21 are exhausted, but Messrs. Ascot will be pleased to send copies of Nos. 22 upward to any architect who cares to apply for them.

Warerite. At the Building Centre last month, Messrs. Warerite exhibited full-scale replicas of a firemen's mess and a single-berthed cabin in the crew's quarters of a typical modern collier. The replicas were designed by Ralph Gillett [*A*] and were panelled in Warerite laminated plastics, showing possible alternative treatments; light patterns being chosen in this instance to give some appearance of spaciousness to these necessarily confined quarters.

Warerite can be obtained as panels or as laminated board, the panels are approximately $\frac{1}{8}$ in. thick, the largest sheet being 96 in. by 48 in. The veneered boards run up to the same maximum superficial area and can be supplied with a core of plywood, hardboard, or other suitable material. Patterns and special designs can be made an integral part of the material as they are incorporated during the manufacturing process, and at the exhibition several notices and direction signs were on view.

The surface of the material is hard and non-porous, and will stand up to burning cigarette ends and the solvent effect of alcohol.

Full information may be had from Messrs. Warerite Ltd., Ware, Herts; who are a unit of Messrs. Bakelite Ltd.

Codes of Practice Recently Published. *Code of Functional Requirements of Buildings, Chapter* 1(*C*) (1950). *Ventilation.* Contents: ventilation of buildings for human occupancy in relation to the rate of fresh air supply, air movement, temperature of incoming air, humidity and purity of air. Appendices give information on the general principles of natural and mechanical ventilation and the factors governing the choice between the two systems. Obtainable from the British Standards Institution, 24-28 Victoria Street, London, S.W.1, price 2*s.* 6*d.*

Code of Functional Requirements of Buildings, Chapter IX, Durability. Contents: notes on the designed life, satisfactory life and maintenance requirements of buildings. Appendices discuss causes of deterioration of buildings and installations, and appropriate protective and preservative treatments; varying susceptibility of building materials to deterioration; effects of design on the durability of materials; ground water and soil in relation to their effect on concrete; and atmospheric pollution conditions.

Tables give rates of corrosion of steel and zinc coatings, protective measures for metals, and a classification of sulphate soil conditions affecting concrete, with recommended precautionary measures. Obtainable from the B.S.I. (as above), price 4*s.*

British Standards recently published.

B.S. 1703 : 1951. *Refuse chutes for multi-storey buildings.* Price 2s. net, post free.

B.S. 657 : 1950. *Dimensions of common building bricks.* This British Standard covers the dimensions and tolerances of common clay building bricks only, and requires a sample of 24 bricks to be taken from every consignment of 30,000 bricks or part thereof. The nominal dimensions of such bricks shall be: length, $8\frac{3}{4}$ in., width $4\frac{3}{16}$ in., the depth being $2\frac{5}{8}$ in. (type 2) or $2\frac{7}{8}$ in. (type 3). The method of testing, and the respective tolerances, are given and illustrated.

The Standard can be obtained from the British Standards Institution, 24-28 Victoria Street, London, S.W.1, price 1*s.* net, post free.

Practice Notes

Edited by Charles Woodward [*A*]

IN PARLIAMENT. Carlton House Terrace (Model). Asked whether he would exhibit a model of the proposed reconstruction of Carlton House Terrace, including the opening and surface walls of the proposed ramp leading from Waterloo Place; the model to cover a large enough area to show the scale of the new buildings in relation to other buildings in the immediate neighbourhood; and whether he will also exhibit the architect's drawings, the Minister of Works replied: A model of the proposed reconstruction of Carlton House Terrace has not yet been made, but I propose to have one made and to exhibit it as the hon. Member suggests. I understand that it will take a considerable time to construct the model, but meanwhile I will arrange for the architect's drawings to be exhibited in the Members' Tea Room. The model will comply with the suggestions made in the question so far as I have studied them. (23 January 1951.)

New Foreign Office (Plans). Asked whether he knew that the plans of the proposed new Foreign Office substitute two pedimental features for one in the façade overlooking the Mall and therefore do not bear out his assurance that Nash's façade is preserved; whether he is aware that the plans ignore the advice of the Crown Lands Advisory Committee that the height of the terrace should not be raised; and whether he will make a statement, the Minister of Works replied: The architect's drawings show the Nash pediments removed, but I propose to follow the advice of the Royal Fine Art Commission and leave the pediments in place until the new building has been completed. It will then be decided whether they ought to be retained. I am aware that the Crown Lands Advisory Committee said that the height of the buildings in Carlton House Terrace ought not to be extended. We have, however, consulted the Royal Fine Art Commission, who approved the architect's plans, proposing a small increase in height, subject to further consideration of the pediments. (23 January 1951.)

New Valuation Lists. Asked if he would make a statement on the postponement of the date for the new valuation lists for rating purposes from 1 April 1952, to 1 April 1953, the Minister of Health replied: I am satisfied, after consulting the Board of Inland Revenue, that the volume of work involved makes it necessary to defer the date to 1953, and I have informed the local authority associations accordingly. The necessary Order will be made in due course. (25 January 1951.)

Appeal Costs. Asked on what principles he exercises his power to award costs to successful appellants in appeals under the Town and Country Planning Act, 1947, the Minister of Local Government and Planning replied: Costs are only awarded in exceptional cases, when it appears to me that the local planning authority have acted unreasonably. (30 January 1951.)

Building Licensing. The Defence Regulations (No. 6) Order, 1950, provides a defence to a charge of infringement of Defence Regulation 56A, paragraph (8) by adding the following proviso:

'Provided that where the condition attached to an authorization or licence granted for the purposes of this Regulation would not have been contravened if the cost of an operation or of any relevant work had not exceeded a particular amount, it shall be a defence for a person charged with a contravention to prove that at the time when the operation in respect of which he is charged was begun, or the work in respect of which he is charged was carried out, he had reasonable grounds for believing that the said cost would not exceed that amount.' (1950 No. 1187. Supplies and Services. The Defence Regulations (No. 6) Order, 1950. Obtainable at H.M. Stationery Office, price 1*d*.)

Joint representations were made to the Minister of Works by the R.I.B.A. and the Architects' Registration Council, and the Minister received a joint deputation. It was pointed out that paragraph (6) of Defence Regulation 56A contained a defence of 'reasonable grounds' whereas paragraph (8) did not provide for such a defence. The new Order provides a defence of 'reasonable grounds' where a prosecution is made under paragraph (8) of the Defence Regulation.

MINISTRY OF WORKS. The Ministry of Works South-Eastern Regional Office at Tunbridge Wells will close on 31 March next, and the work of building control and builders' registration will be transferred to the London licensing office of the Ministry. This transfer will take effect as from 12 February. From that date all applications for building licences, statistical returns from builders and enquiries regarding builders' registration should be made to the Ministry of Works, 17 Cornwall Terrace, Regent's Park, London, N.W.1 (Telephone: Museum 5030).

From the same date (12 February) the work of the Building Materials Officer will be carried out by the Directorate of Building Materials, Lambeth Bridge House, London, S.E.1 (Telephone: Reliance 7611). (M.O.W. 4/51. P.I. 12 dated 15 January 1951.)

CONTRAVENTION OF BUILDING LAWS OR PLANNING CONTROL. Notices in respect of contravention of building laws or planning control must be served on or before 26 March 1951. These notices are served under the Building Restrictions (War-Time Contraventions) Act, 1946, and relate to contraventions during the 'war period' as defined in that Act, i.e., 3 September 1939 to 26 March 1946.

The Building Restrictions Act was set out in detail in Practice Notes, R.I.B.A. JOURNAL, May 1946, at page 302.

RATES OF HIRE FOR PLANT. The Control of Rates of Hire of Plant Order, 1950, revokes the Order of 1949. No. 567. The new Order came into operation on 1 January 1951 and revises the maximum rates of hire for the items of plant and machinery included in the Order. (1950, No. 2060. Supplies and Services. Plant (Rates of Hire). The Control of Rates of Hire of Plant Order, 1950. Obtainable at H.M. Stationery Office, price 2*d*.)

DAYWORK CHARGES. HEATING AND VENTILATING ENGINEERS. The 1950 agreement on daywork rates between the R.I.C.S. and the Association of Heating, Ventilating and Domestic Engineering Employers will continue in force for the calendar year 1951. Copies of the agreement are obtainable at the offices of the R.I.C.S., price 3*d*.

MINISTRY OF HEALTH. Houses for Doctors *Circular* 117/50 dated 29 December 1950 refers to housing accommodation for doctors and the assistance that can be given by local authorities to doctors coming into their area and requiring housing accommodation.

The Minister hopes that there will be the fullest possible co-operation between the Executive Councils established under the National Health Service Act, 1946, and the local housing authorities, so that an incoming doctor may be able to build his own house or rent one of the local authority's houses. Where local authorities provide houses for doctors in their housing schemes, adequate provision should be made for a surgery, waiting-room and other ancillary accommodation. The Regional technical staff of the Ministry will be available to advise local authorities on the nature of the essential accommodation.

Housing Progress Reports. *Circular* 2/51 dated 8 January 1951 states that as a result of recommendations made by the Ministry of Health Sub-Committee of the Manpower Committee the information required to be furnished by local authorities in connection with monthly housing progress has been substantially reduced. The Monthly Progress Report (Form P.2) has accordingly been revised for use for the month of January.

Housing Act, 1949. Improvement of Housing Accommodation. *Circular* 4/51 dated 18 January 1951 refers to Practice Notes issued by the Ministry under Part II of the Housing Act, 1949, on the subject of housing improvement subsidies.

The notes indicate work coming within the scope of the Act so as to qualify for the subsidy.

The Practice Notes are too detailed to reproduce here, and members interested in the subject are recommended to inspect the Notes in the offices of the Housing Authority, because improvements by private persons are dealt with under section C, and examples of works within and not within the scope of the Act are given.

Ministerial Appointments. Transfer of Functions. It was announced on 17 January that the Minister of Health would retain responsibility for the Health Service and supervision of the health services of local authorities.

The Minister of Town and Country Planning is given the title of Minister of Local Government and Planning, and will be responsible for the following duties:

(*a*) Housing and new towns.

(*b*) Environmental services, e.g., water and sewerage.

(*c*) Planning and the control of the use of land.

(*d*) General oversight of the work of local government.

(*e*) Financial responsibility towards local authorities.

MINISTRY OF EDUCATION Administrative Memorandum No 378, dated 8 January 1951, refers to Block Loan Sanctions in respect of the annual educational building programme of projects of £5,000 and over. An application for a block loan sanction must include the following particulars:

(*a*) the total estimated cost of each project, divided into (i) the cost of building work and (ii) other expenditure—e.g. professional fees and salaries properly chargeable to loan account;

(*b*) separate statement of items, such as temporary buildings, furniture and equipment;

(*c*) a certified copy of the Resolution of the Council authorizing application for the loan;

(*d*) where the application includes any project carried forward from a previous programme for which a sanction has already been issued, this and also the amount so included should be stated.

Proposals to acquire sites are not normally suitable for inclusion in applications for block loans since the probable cost can not be estimated with sufficient accuracy some time in advance.

NOTE. The Memorandum is addressed to Local Education Authorities and the above extract is for the information of members engaged in school projects. Otherwise the Memorandum deals with the procedure that authorities should adopt in respect of applications for Block Loan Sanctions.

MINISTRY OF LOCAL GOVERNMENT AND PLANNING The Ministry have issued Circular No. 101 of 31 Jan. 1951, which refers to the Memorandum on the Control of Mineral Working. This Memorandum is attainable at H.M. Stationery Office, price 2*s.* and is intended for the guidance of Local Planning Authorities and of mineral undertakers.

NOTE. The present address of the Ministry of Local Government and Planning is 23 Savile Row, London, W.1. Telephone Regent 8411.

National Parks. The National Parks Commission have now made the Lake District National Park (Designation) Order, dated 31 January 1951, and have submitted it to the Minister of Local Government and Planning for confirmation. The Order relates to land in the counties of Cumberland, Lancaster and Westmoreland and comprises land within the Urban District of Keswick and the Rural Districts of Cockermouth, Ennerdale, Millom, Penrith, Wigton, Ulverston, and North Westmoreland, and the Urban District of Lake Windermere. The area of land is approximately 866 square miles. The Order and the map can be inspected at the offices of the above councils and at the offices of the National Parks Commission, Devonshire House, Mayfair Place, London, W.1.

Any objection or representation with reference to the Order may be sent to the Secretary, Ministry of Local Government and Planning, 23 Savile Row, London, S.W.1 before 17 March next.

NATIONAL JOINT COUNCIL FOR THE BUILDING INDUSTRY. Wage Adjustment. An adjustment of ½*d.* per hour increase has been authorized by the National Joint Council as from 5 February 1951. The new rates per hour are as follows:

	Craftsmen		*Labourers*	
	s.	*d.*	*s.*	*d.*
London (within 12-mile circle) ..	3	0½	2	7
London (12–15 miles)	3	0	2	6½
Grade 'A' Districts ..	2	11	2	5½
Grade 'A1' Districts ..	2	10½	2	5
Grade 'A2' Districts ..	2	10	2	4½
Grade 'A3' Districts ..	2	9½	2	4
Liverpool Special ..	3	0½	2	7

This increase in the standard rates of wages will require consequential adjustments in the rates of wages of (*a*) Apprentices, (*b*) Young Labourers, (*c*) Women Operatives.

Rates for Apprentices are a prescribed percentage of the craft rate and those of Young Labourers are a prescribed proportion of the Labourers' rate. Women Operatives, whether engaged on craft processes or on other processes, will be entitled to the increase of ½*d.* per hour.

The remuneration of Watchmen has been increased to 16*s.* per shift day or night in London and Liverpool and to 14*s.* per shift day or night in the Provinces.

Correspondence

AMERICAN BUILDING PRACTICE

Sir,—Having just returned to this country after spending three and a half years in architects' offices in the U.S.A. I have been very interested to read the Discussion on the Anglo-American Building Team, reported in the December JOURNAL.

While all of what the team saw in America is perfectly true I am sure they, and everybody who reads their report, realize that practice in America does not all run as smoothly as the ideal jobs that they were shown. In many ways practice over there is very similar to that in this country with clients changing their minds at frequent intervals right through a job.

For 21 months I was in an office in New York, where we were building a $10,000,000 office for the largest life insurance company in the country. It was my job to check all the architectural change orders in the progress of the job; these must have averaged at least one a week, with some weeks bringing in 8 or 10, in amounts ranging up to $10,000 to $20,000 for certain items. In addition to the changes for purely architectural items there were equally large and just as many change orders for heating, ventilating and electrical work. Having had the checking of such change orders to do I can confirm that our method of tendering with priced quantities is much more equitable for all concerned when variations occur, as they must, even in America.

With regard to the drawings illustrated in the JOURNAL, it should be realized that only the purely architectural drawings are prepared in the architect's office, the structure, mechanical, plumbing, heating and electrical drawings all being prepared by consultants. This is a method that I believe is followed in this country on very large jobs, but I feel should be extended. It seems fairer and more logical that the whole building should be tendered for as a whole by the general contractor instead of having this business of P.C. items and nominated sub-contractors. There is always a specification that has to be adhered to, and a clause can be inserted that any sub-contractors shall be approved by the architect—this is done in America for special items.

With regard to the item of remunerating competing contractors for pricing bills of quantities, as far as I know no such system applies in America; in fact the builder has to carry the overhead of making out bills of quantities for all his unsuccessful jobs on the profit on successful jobs. I should think that this adds more than our 2½ per cent to most jobs!

With regard to the productivity of labour in America—you hear the same comments over there as you do here to the effect that the men are not working half as hard now as they were before the war. The fear of unemployment is a great incentive there, and when men are taken on again after a lay-off they work a great deal harder.

Workers do not always take a great deal of care of the work of other trades. In the office job I mentioned before, we had an extra for reinstating some air conditioning duct work. We asked who had damaged the duct work but nobody knew who had done it. An inspection made it perfectly clear that the metal lathers had hammered and bent the duct work in order to get the ceiling in at the level called for on the drawings. If they had asked us first the whole matter could have been very easily settled. As it was there was about $200 worth of damage done.

However, the main point, made in the report, that drawings and quantities should be as complete as possible before letting a contract is very, very true and one that every architect, both here and in America, will heartily endorse.—Yours faithfully, ALEC R. BOOTHROYD [*A*]

BOURNEMOUTH AREA CONTRACTORS

Sir,—In the JOURNAL for December 1950 we read with much interest the account of the discussion on the report of the Anglo-American Productivity Team. In particular we read Mr. A. L. Roberts' remarks concerning a rather alarming development among the contractors in the Bournemouth area.

As we are about to place a contract in the Bournemouth area, we addressed a communication to a Director of one of the leading contractors on this subject with a request for his assurance or observations. In fairness to the contractors in the Bournemouth area we think it would be of interest to Members if we quote from his reply:—

'In the years before the war it was the practice of certain Government departments to send out from 20 to 30 invitations to tender for their work, and one or two contractors got together and decided that it was very unfair for a large number of contractors to spend money and time on tendering when there was such a remote chance of getting the job, and there was put into being an organization for jobs of that nature.

'Naturally the whole thing was disbanded during the war and an effort was made by the organization to try and recommence operation in large towns throughout the South of England. A meeting was called in Bournemouth some three years ago, but most of the contractors were against the scheme as it was found that the architects in this area invited a reasonable number of tenders for their work. I, personally, was strictly against having anything to do with the scheme as it would have repercussions at the Ministries, especially over housing.

'You can definitely take it from me, and have my assurance that there is no such scheme in operation in Bournemouth, and any tenders you obtain from this area I can assure you will be keenly competitive.'—Yours faithfully,

A. HODSDON ARCHARD [*F*]
(Archard, Worrow & Hardy)

'THE ENGLISH CATHEDRALS'—J. H. HARVEY

Sir,—In a notice of *The English Cathedrals* in the December JOURNAL, Mr. G. G. Pace makes two inconsistent complaints: that the text is too short to deal with the development of the English cathedral as a unity; and that it has no real value as 'a treatment of English Gothic'.

Brevity was my aim; so the book was never meant to be a general history, and makes no attempt to deal at length with problems which affected the cathedrals only in a remote degree. In view of the suggestion of inadequacy it seems fair to point out that I have dealt in some detail with the rise of Perpendicular and St. Stephen's and other Royal Chapels in articles in the JOURNAL OF THE BRITISH ARCHÆOLOGICAL ASSOCIATION (3rd Ser., VI, 1941, p. 40ff.) and BURLINGTON MAGAZINE (LXXXVIII, August 1946, pp. 192-199); and in my books *Henry Yevele* (1944, esp. pp. 5-9, 13-15), *Gothic England* (1947, esp. pp. 24-5, 33-6, 42-3, 48-52, 55-61, 127-132), and *The Gothic World* (1950, esp. pp. 66-7, 74, 77-9, 84-6, 89, 92-4). Yours faithfully,

JOHN H. HARVEY

COLOUR THERAPY IN HOSPITALS

Sir,—Please allow me to clarify an erroneous impression by Mr. Anthony Clark. I would certainly disagree that architects can not be 'experts' on colour, any more than they can be experts on many other technologies and sciences of which they acquire some knowledge in their necessarily wide range of studies.

On the other hand I agree with Mr. Clark that they should have a highly developed sense of colour harmony as a facet of design, but that is a long way from having a specialized knowledge of the subject which would include the whole physical field of natural and artificial sources of illumination, the chemistry of pigments and dyes, and the more recent research in the fields of neurology and psychology.

Mr. Clark quite omitted to acknowledge the authors of all the research and such experiment which have been going on. What surprised me is that the elementary points enumerated by him required explaining to practising architects—but perhaps they didn't?—Yours truly,

FRANCIS A. TAYLOR, N.R.D., F.R.S.A.

JOHN CLAUDIUS LOUDON

Sir,—I am engaged on a biography of John Claudius Loudon (1783-1843), the landscape gardener and the inventor of the curvilinear type of greenhouse, and the author of many works on gardening and architecture. If any of your readers know of any letters or documents written by Loudon or his wife, or the present whereabouts of the journal that he kept from about 1800 until the end of his life, I should be grateful if they would write to me.—Yours truly, JOHN GLOAG [*Hon. A*]

Book Reviews

Building Materials: Science and Practice, by *C. C. Handisyde*. 8¾ in. 336 pp. incl. pls. Archl. Press. 1950. £1 5*s*.

It is a privilege to review this book. Both Mr. Handisyde and the R.I.B.A. Text Books Committee, who persuaded him to write it, are to be congratulated.

Realizing that it is impossible 'in a single volume of manageable size to give complete information about all materials now in use,' the author sets out first to explain the principles affecting the choice and use of materials generally, and secondly, to describe the chief characteristics of particular materials and relate them to the principles. The first part of the book (Principles) covers Movements—moisture and thermal movements, earth movements, etc. ; Adhesion—of mortars, paints, etc.; Thermal Insulation and Thermal Capacity; Fire Risk; Acoustics and Sound Transmission; Mechanical Properties—strength, 'shapability' and 'fixability', and Production, Manufacture and Assembly. The second part deals separately with Cements, Aggregate and Water; Concretes; Stone; Bricks, Blocks and Mortar; Plastering and rendering; Timber; Metals; Clay tiles, pipes, and sanitary fittings; Sheet Materials; Floor finishes; Glass; Paints and Painting; Tars, Pitches, etc. Under each heading the author is careful to point out all that is relevant to the designer.

Building Materials, then, is not an encyclopedia. Its value lies in providing the essential information needed by the architect if he is to explore systematically and with confidence works on more detailed aspects of the subject. The references at the end of each chapter give some indication of where such detail may be found.

The book is authoritative, free from subjective opinions, and backed by a close acquaintance with scientific research. Indeed, Mr. Handisyde is an advocate of the scientific approach and practises it. But he avoids that tortuous jargon which makes so much scientific writing a penance to read. Here is an example: an explanation of how soft, fibrous materials absorb sound at high frequencies. 'When sound strikes these soft materials it puts the air in the fine channels within the material into motion, and to overcome the friction between this air and the fibres of the material, energy is required. This energy is taken from the sound wave. . . .' What could be more lucid?

Building Materials is intended primarily for architectural students, and certainly no student should be without it. But it should also be particularly useful to graduate architects themselves, who, in the press of daily practice, may have lacked time to sort out the rather intimidating mass of new information that has been published in divers sources over the past ten years.

GUY B. ODDIE [*A*]

Contemporary Structure in Architecture, by *Leonard Michaels*, 11½ in. by 8½ in. xix + 229 pp. text illus. New York: Reinhold Pubg. Corpn. [1950]. London: Chapman & Hall. £4.

This is a book of real interest and value. It sets out to demonstrate the architectural meaning of modern constructional form, or as the author says in his preface 'to bridge the gap between the way of thinking of architect and engineer.' That this gap exists is painfully obvious, and bridging it is undoubtedly one of the main tasks

of contemporary architecture. Architects should find Mr. Michaels's book a considerable stimulus in this direction.

The book is divided into two sections, the first devoted to a descriptive treatment of the principal forms of contemporary structure, and the second to a discussion of the relationship between structure and design. Lavish use is made of photographs, indeed the whole technique of presentation is based on the illustrations which occupy most of the page space, leaving room only for a very concise text. The result is very successful in Part I, where the aim is not so much to present an argument, but to illustrate and comment on various types of structure. In Part II, however, more subtle and complex questions are raised, such as the relation between the expression of structure and the expression of the function or use of the building. Here perhaps the rather magazine-like technique is less happy, and a more connected text would have made for a clearer development of the important arguments involved.

The book is published in America, and the reproduction of photographs and drawings is first-rate. The typography is, however, rather uncomfortable, as neither the type faces used nor the page layout make for easy reading.

In conclusion, this is a highly stimulating book; it raises issues too little thought about and discussed by architects, and it contains a magnificent set of photographs covering most of the important developments in structural form over recent years.

RICHARD LLEWELYN DAVIES [*A*]

The Canals of England, by *Eric de Maré*. 9¾ in. × 7¼ in. 124 pp. incl. pls. text illus. Architectural Press. 1950. 18*s*.

This is not a large book and it treats of a wide and neglected subject, but, nevertheless, the author has managed to produce a fascinating volume covering the past, present and future of the canals, stimulating one's appetite for further reading in many directions, but yet so well balanced as to be complete in itself. As a photographer, Eric de Maré deserves nothing but praise, and in choosing his illustrations, whether they be his photographs or reproductions of engravings, he has not allowed himself to be led away by the great pictorial qualities of his material, but has used them most excellently to give point and amplification to the text.

The author has not merely travelled along the canals and photographed the large and obvious works, but has shown a rare appreciation of the smaller items—the easy curve of a ramp up to a lock or the parapet of a simple bridge. In bringing out the perfection of this lesser work he has put a new emphasis on the qualities of the 18th and early 19th century engineers. He has shown us that they were not only bold and ingenious on a grand scale, but also most skilful and sensitive designers of smaller things; men quick to seize on a happy combination of natural features or small mechanical problems to produce a *tour de force* of pure design.

Against the present-day background of 'incentives', 'productivity teams' and the like aimed at greater output, this book provides especially fascinating reading. One can feel the enthusiasm which carried Brindley and the Duke of Bridgewater, and the other engineers and promoters forward with a momentum which could overcome the unending series of great and novel problems which arose. These men and all concerned with them had the sort of courage and 'bold unerring genius' which resulted in works which were the envy and admiration of the world.

BRYAN WESTWOOD [*F*]

The Architecture of Ancient Greece, *&c.*, by *William Bell Dinsmoor*. Revised (3rd) ed. of W. J. Anderson and R. P. Spiers, The architecture of Greece and Rome [1902, 1927]. 9 in. xxiv+424 pp.+lxxi+folding pls. text illus. Batsford. 1950. £1 10*s*.

This is the history which Greek architecture has long needed. Previously much of the subject had been inaccessible or incomprehensible to most students. Professor Dinsmoor is about the greatest living authority. The book is therefore a land-mark, and the reviewer hopes to show its thoroughness and importance.

The work is prefaced with a history of modern archæological research in Greek lands, detailed and indispensable for understanding the bibliography. It then proceeds to record and consolidate all the main discoveries of the last half-century. This gives it very great value, but many new and challenging theories are also broached, all deserving serious attention. The following seem especially important.

For the Pre-Hellenic or 'Aegean' Age, Dinsmoor maintains with fresh arguments that the mainland houses had sloping roofs and tiles. He will acknowledge no 'Aegean' ancestry of the Doric frieze, or, indeed, the Doric temple. He makes a long-needed protest against the use of the word 'megaron', which implies a hearth, for rooms at Cnossus. He will surprise some persons by the number of megara and other buildings he cites with columns on the central axis. He fights shy, perhaps wisely, of Homer, but should have told us that Homer gives us the criteria and even the word for buildings we call 'megara'.

Coming to Greek architecture proper, and the origins of Ionic, he acutely derives from archaic Crete the large stone gutter, with its frieze of carved human figures, on the archaic temple of Ephesus. He proposes the better term, 'Proto-Ionic', for the 'Aeolic' temples whose column-capitals have 'vertical volutes'. But one must protest against his transference of 'Aeolic' to bell-capitals in the Delphic treasuries of Ionian towns. Discussing the row of columns down the [central] axis of 'Proto-Ionic' temples, he denies this directly supported a ridge-pole. The more carefully finished front of each capital was clearly meant to face the front door. But the capitals are brackets, and so, if they face this, must support transverse beams. Unfortunately, the capitals of Larisa, true brackets, are from an external peristyle, while those from the interior of Neandria, as is clear from Fig. 21, are not brackets.

Turning to early Doric, Dinsmoor gives us a manageable guide (at last!) to all the temples of Selinus, and also an exhaustive list of all variants found in the Archaic Doric Order. He shows that the Pisistratid Olympieum at Athens was Doric. He decides conclusively against an Egyptian ancestry for the Doric Column. Finally, he holds with some plausibility the bold view that the Sicilians invented sculptured metopes on temples, which the mainland Greeks adopted hardly before 500 B.C.

Like all his predecessors, he has to consider the origins of the Doric frieze. Unlike most, he sees that the triglyph face is always set back from the plane of the regula, but holds that early stone temples show the guttæ were originally driven diagonally inwards to catch the decorated beam-ends or triglyphs.

Dinsmoor has always denied that most temples were hypæthral. But in Sicily, as he shows, few had colonnades inside the cellæ. He therefore supposes that the wider 5th-century Sicilian cellæ were roofed by 'braced beams', as was the central 'nave' in the E. cella of the Parthenon. 'Brace' his glossary defines as a diagonal strut. Yet how in the Parthenon could these avoid unsightliness, and against what would they thrust? One needs a diagram. Besides, Dinsmoor himself infers from the specifications for Philo's Arsenal, a later building, 'that the trussing of timber was yet unknown and that the rafters were carried by . . . direct vertical supports'. As interesting to architects will be Dinsmoor's arguments for structural iron in the ceilings and entablatures of developed Greek buildings.

The chapter on the 5th century does this full justice. Enormous computations of dimensions, forcing them all into 'Doric' or 'Ionic' feet, occupy much of it. Dinsmoor denies that the Parthenon could have been 100 Greek feet wide on the stylobate. Yet, as he later confesses, the length of the Stadium at Athens, whose 600 'Doric' feet should, on his view, have equalled 642⅜ English feet, is actually 606⅝ English feet, very nearly six times the width of the Parthenon on the stylobate, measured by Dinsmoor himself as 101¼ English feet. Besides, all Greek stadia differ in length. Presumably each city had its own standard foot.

Otherwise, this chapter deserves nothing but praise. The next is enlivened by Dinsmoor's recovery of the proportions used in the Temple of Athena Polias, Priene, and his defence of a frieze in the Order of the Mausoleum. But at the Hellenistic Age even he must wilt. It is not his fault that the reader can find no connecting thread of rational interest. It would require a book different in scope and intention to probe into the roots of the Hellenistic Decadence.

In a general book it is not easy, and Dinsmoor has not always managed, to sift the ancient literary evidence from the archæological, or even to interpret the former. The reader, for instance, would

never guess from Dinsmoor's three types of roofing-tile that there is good ancient evidence for the names 'Corinthian' and 'Laconian', none for 'Sicilian'.

The bibliography is of remarkable excellence. The glossary is good, though the two species of natural acanthus might have been mentioned and the cumbrous, spurious term 'henostyle-in-antis', omitted. The illustrations are less satisfactory. Unlike, for instance, D. S. Robertson, Dinsmoor gives no table of their sources. Difficulty results, for example, at a plan of the Minoan Temple at Eleusis identical with the AMERICAN JOURNAL OF ARCHAEOLOGY, Vol. 37, p. 277, Fig. 6, but with three columns added on the central axis. The excavator found no columns, and Dinsmoor mentions no one who did. Are the columns his own insertion? In such plans the reader has a right to demand less mystagogy and a clearer separation of knowledge from conjecture, however expert. One wishes the author had illustrated the Epidaurian Tholos more worthily even if this meant omitting that 'careless' building, the Philippeum, a forerunner, both in purpose and design, of the Greek decadence. Fig. 86, like e.g., Figs. 87, 88 and 90, lacks a scale—a pity in a book of this importance. The folding table of dimensions, however admirable otherwise, can not enable the student to visualize buildings. The Philippeum on the dust-jacket is fortunately omitted from the boards. HUGH PLOMMER

How to Write Technical Books, with . . . planning technical papers and forms, by *John Gloag*. 7¼ in. x + 159 pp. incl. pls. + iv pls. text illus. George Allen and Unwin. 1950. 12*s.* 6*d.*

Unlike most of its kind this book does not frighten the reader away from the task of writing. One's ears burn a little when Mr. Gloag talks about the more common sins of 'pompous verbiage . . . jargon, reach-me-down phrases and unnecessary adjectives', but he is no pedant. He realizes that a primary aim in technical authorship is to be readable; indeed, he heads his first chapter, 'They don't want to read it.' One feels that Mr. Gloag, while preferring good and expressive English, would condone slang and bad grammar—even vulgarity—provided the message went home to the reader. His delightful officialese version of Churchill's famous 'blood, toil, tears and sweat' sentence (beginning: 'Inevitably we shall have to enter a period of rapidly contracting standards of life . . .') shows where his heart lies in this matter.

Having expatiated on 'Say what you mean', Mr. Gloag goes on to give much useful technical detail on relations with publishers, preparing material, type, printing, book production, illustrations, proofs and index. These chapters could profitably be read by those who contribute articles to editors as well as by the authors of books. The information given is concise, factual, free from inessentials—and all very readable.

A chapter on technical documents, papers, reports and memoranda suggests many much-needed reforms in reading matter of a type which afflicts most of us. Who has not sat down wearily after dinner to wade through a mass of verbiage that has to be absorbed before the committee meeting on the morrow? The authors of such documents should observe the frequent Churchillian injunction, stated many times in his Memoirs: 'Pray inform me (on a single sheet of paper) on the salient points of this matter.' Mr. Gloag's book tells them how to do this.

Finally, Mr. Gloag 'reforms the forms'. He reproduces some typical government forms, criticizing their obscurity and lack of order. Of the application form for a passport he says: 'Indeed, the form might have been intended as a deterrent to foreign travel.' The hearts of architects will be warmed by his strictures on the M.O.W. forms of application for building licences and by the suggested new designs of these necessary nuisances which he reproduces.

ERIC L. BIRD [*A*]

Planning the Home for Occupancy, by the *American Public Health Association: Committee on the Hygiene of Housing*. (Standards for healthful housing.) 10½ in. by 7¾ in. (xv) + 56 pp. Chicago: Public Administration Service. 1950. $2.50.

In spite of the absence of illustrations, the approach of this American Housing Study is most stimulating and it could be usefully discussed by any groups concerned with housing, dealing as it does with the assessment of the 'psychologically and physically' desirable space standards in dwellings.

The compilers find that the floor space standards in houses built recently in America have deteriorated and that in spite of the trend towards more and more small families, the houses provided are too cramped to encourage the revival of family life with which sociologists are concerned. Room for recreation and hobbies and for domestic equipment are examples of this deficiency.

An analysis of areas required for sleeping, food preparation and serving, recreation and 'self improvement', housekeeping, the care of infants and invalids, and so on, is given for households from one to six. The sizes of houses resulting from this study are so much larger than suggested in our Housing Manual that it may be well to compare the methods adopted in the two documents for laying down standards.

The American report takes each piece of furniture and equipment and adds the necessary space around for access and use, and then (doubtless on the basis of actual plans) deducts such areas as can also be used in connection with another item. The Housing Manual works—as did the Dudley Report where the plans in fact indicated the furniture and people using it—from actual plans—which seems to be a more direct method and one less liable to lead to overstating the space required.

Allowing for the different sizes of certain articles in the two countries, these methods lead to fairly similar conclusions as to the size of bathroom and sleeping accommodation where simple physical factors are paramount. They do, however, result in very diverse standards for spaces catering for more complex functions: an example of this is 'Recreation and Self-Improvement' for which the Report calls for 357 sq. ft. in a five-person house. This is far more than the size of the living room (160-200) recommended by the Housing Manual; this difference is due mainly to more ample furnishing thought necessary in the American report. P. V. MAUGER [*F*]

Norwegian Architecture throughout the ages, by *Eyvind Alnaes* [and others]. With a historic survey by *Georg Eliassen*. [English trans. by *Nicolai Geelmuyden*.] ob. 9 in. × 11¼ in. 424 pp. incl. pls. text illus. Oslo: Aschehoug. 1950. N. kr. 73.

This book, the preparation of which was begun in secret during the German occupation, is the first detailed historical record of Norwegian architecture to be published. As such it is of importance and interest not only as coming from a delightful country whose charm and beauty are surprisingly little known, but also because it illustrates an architectural evolution which was relatively independent of the style-periods of Europe. Many valleys have preserved a peasant culture still in evidence today in which one can find forms of construction and expression in wood without parallel in any other country—such buildings as the 'stave' churches, of an unique and fantastic appearance, where the decoration stems from prehistoric art and yet which seem to fit so well into the background of mystery and grandeur that Norwegian scenery often inspires.

In a clear and very readable manner the authors trace a development from the earliest house types to the end of the 1930's, showing how it has been influenced by geographical, social and economic factors. They compare the urban culture on the coast and the farms and churches in the inaccessible and isolated valleys of the interior. The true Norwegian heritage is its wood and, in discussing pre-war modern architecture, which they think was too quickly and easily accepted in Norway, the writers emphasize that the lack of a tradition in stone building led to difficulties in adapting it to local conditions. Even so one feels that much of the best work of that period would bear comparison with that of other countries.

The book itself has a very pleasant layout of text and photographs. There is an index and a map, and especially to be noted is the exemplary way in which the photographs are supplemented by plans, scales and often elevations, as well as information about finishes, colours, etc. The woodcut on the cover is worth particular mention. It is therefore all the more surprising that the photographs, of which there are about 500—many excellent in themselves, should be so poorly reproduced that they do not show to full credit either the buildings or their surroundings. That an otherwise commendable and unquestionably valuable book should fail on such a technical point is a very great pity.

BERESFORD M. WILLCOX [*A*]

Notes from the Minutes of the Council

MEETING HELD 9 JANUARY 1951

The Honorary Fellowship: H.R.H. The Duke of Edinburgh, K.G., has accepted the Council's nomination for election as an Honorary Fellow.

The Honorary Associateship: The Earl of Rosse, M.B.E., and Mr. A. S. Oswald have accepted the Council's nomination for election as Honorary Associates.

The Royal Gold Medal, 1951: By a unanimous resolution the name of Mr. E. Vincent Harris, O.B.E., R.A. [*F*], was submitted to His Majesty the King as a suitable recipient of the Royal Gold Medal for 1951.

New Year Honours: The Secretary reported the following awards in the New Year Honours List: *Knights Bachelor:* Alderman Richard Coppock, C.B.E. [*Hon. A.*]; A. C. MacTaggart President, Federation of Civil Engineering Contractors. *G.C.B.:* Sir Godfrey Ince, K.C.B., K.B.E., Permanent Secretary, Ministry of Labour. *C.B.E.:* Donald E. E. Gibson [*A*]; J. C. Jones, Director of Education, the Polytechnic, Regent Street, Member of A.R.C.U.K. Board of Architectural Education; John W. Laing, W. A. Ross, O.B.E. [*F*]; Adrian Gilbert Scott [*F*]; R. W. Trumper, Past President R.I.C.S. *O.B.E.:* Charles Greenwood [*L*]; J. E. Swindlehurst, President, Institution of Structural Engineers; P. J. Williams [*L*]. *M.B.E.:* Eric L. Bird, M.C. [*A*]; F. E. Greenish, M.C., V.D. [*A*], New Zealand; Mrs. E. D. Hughes [*F*], Kenya; Oliver Weerasinghe [*F*], Ceylon; George Patrick Houston Watson [*F*]. *C.V.O.:* Arthur Campbell Martin [*F*].

R.I.B.A. Representative on the Court of the University of Liverpool: On the recommendation of the Officers of the Board of Architectural Education, the Council appointed Mr. F. Charles Saxon, M.C. [*F*] for a three-year period of office beginning 1 January 1951. The cordial thanks of the Council for his services were conveyed to Mr. Harold Dod, M.A. [*F*], the retiring representative.

Christmas Holiday Lecture for Boys and Girls: The President referred to the series of Christmas Holiday lectures given by Professor W. G. Holford, M.A., M.T.P.I. [*F*] which had proved highly successful, the greatest interest being shown by the audiences. On his proposition a hearty vote of thanks was accorded to Professor Holford.

A.S.B. Lecture: Change of Date: The Council approved a recommendation of the Architectural Science Board that the A.S.B. Lecture on 'Floor Finishes' previously fixed for 13 February should be postponed until 27 February.

Membership: The following members were elected: As Fellows, 9; as Associates, 106; as Licentiates, 8.

Students: 60 Probationers were elected as Students.

Applications for Reinstatement: The following applications were approved: As Associates: Herbert Jones, Ralph Waldo Maitland.

Resignations: The following resignations were accepted with regret: Edwin Forbes Bothwell [*F*], Fred Harrison [*Retd. F*], Thomas Moss Bridge [*A*], Charles Alva Edeson [*A*], Lionel Biram Fletcher [*A*], Alfred Ernest Mayhew [*A*], George Alexander Nuttall-Smith [*A*], Harry James Parkin Price [*A*], Horace Ernest Totterdell [*A*], Mrs. Mary Eliot Walker [*A*], Edgar Hugh Woodcock [*Retd. A*], Claude Dunand [*L*], James Deas Jack [*L*], William Herbert Jarvis [*L*], Douglas Norman London [*L*], Hugh Augustine MacLaughlin [*L*], Thomas Maxwell [*L*], Albert William Stroud [*L*], Percival John Trinick [*L*], Walter Edward Welch [*L*], Daniel West [*L*].

Applications for Transfer to Retired Members' Class under Bye-law 15: The following applications were approved: As Retired Fellows: James William Hepburn, Jacob Herbert Jones, William Henry Mitchell, Ralph Wilson. As Retired Associates: Arthur Milton Bisiker, William David Jeater. As Retired Licentiates: Ernest Walter Garnham, Herbert Vivian Goold, Claude Stephens Langham, Herbert Palser.

Obituaries

Peter Paul Frederick Chapman [*A*], who was born in 1922 at Londonderry, died on 29 November 1949 in County Dublin as a result of an accident. He graduated as B.Arch. in 1943 from the National University of Ireland, Dublin, commencing in the office of Mr. Michael Scott of Dublin. From 1944-46 he was with Messrs. Stevenson's Construction Company of Belfast, and from 1946-48 worked for the Southern Railway at Southampton on the ocean dock building project there, and in 1948 was appointed Architect to the Town Planning Department of the Borough of Dun Laoghaire, Co. Dublin.

Francis Hayward Floyd [*F*], a partner in the firm of Floyd and Robson, with Mr. J. E. B. Robson, F.R.I.C.S. [*L*], at Newbury, died on 17 January. He was aged 76 and unmarried.

Mr. Floyd was articled to the late Frederick W. Albury [*F*] of Reading and was for some years chief assistant to the late Edward P. Warren, F.S.A. [*F*], in London. Mr. Floyd commenced practice in Newbury in 1904 and designed domestic buildings in Berkshire, specializing in alterations to country houses. From 1925 he was architect to the Wallingford R.D.C. for their housing schemes. Mr. Floyd's principal sports were shooting and golf: he also exhibited a pen and ink perspective at the Royal Academy in 1905.

Albert Horne [*L*], from 1930-37 was an Assistant Architect in the Borough Architect's Department, Dewsbury, and from 1937 to the date of his death (20 December 1950) was Deputy Borough Architect and Buildings Surveyor, Dewsbury. In his official appointments he was associated with the building of the New Wheelwright Grammar School for Girls, extensions to the Wheelwright Grammar School for Boys and to the Dewsbury Technical College and in connection with various housing estates in Dewsbury.

Mr. Horne, who was never in private practice, was educated at the Leeds College of Art and in the office of the late Mr. W. Carby Hall [*F*], of Leeds.

A.B.S. Centenary Appeal

The following further donations to the Centenary Appeal of the Architects' Benevolent Society have been received. The total up to 5 February is £6,078 1*s.* 8*d.* Donations have come from all parts of the world, including America, Africa, Iran, Iraq, Malaya and the Bahamas. Several donors have also signed seven-year covenants, thereby greatly increasing the funds of the Society.

W. G. Allen, £2 2*s.*; E. A. L. Martyn, £2 2*s.*; C. H. C. Armstrong, 5*s.*; F. H. Pentelow, £1 1*s.*; J. W. Dunworth, 10*s*; J. N. Aylwin, £1 1*s.*; G. F. Rowe, £2 2*s.*; R. B. Turner, £1 1*s.*; Messrs. Clutton, £5 5*s.*; S. H. Fisk, £3 3*s.*; Arnold Suttell, £3; A. Lakeman, £1; A. F. Hare, £2 2*s.*; G. C. M. Hoyle, 2*s.* 6*d.*; Birmingham and Five Counties Architectural Association, £10 10*s.*; G. K. Findlay, £1 1*s.*; Easton and Robertson, £10 10*s.*; Lynde and Griffin, £1 1*s.*; E. N. Bate, £1 1*s.*; N. Dawson, £5; Westwood, Son and Harrison, £10 10*s.*; H. N. Conder, 7*s.* 6*d.*; Verner O. Rees, £5 5*s.*; Miss D. Peach, £2 2*s.*; C. Tarling, £2 2*s.*; R. J. Bickford, 10*s.*; F. M. Bricknell, 10*s.*; H. V. Goold, 2*s.* 6*d.*; F. E. Taylor, 5*s.*; G. Hyslop, £5; J. C. Hunter, 15*s.* 6*d.*; T. T. Cumming, £3 3*s.*; Rolfe and Crozier Cole, £2 2*s.*; A. G. S. Fidler, £2 2*s.*; J. V. J. Vivian, £1 1*s.*; R. Taylor, 10*s.*; A. W. Whydale, £1 1*s.*; W. Macdonald, £5 5*s.*; P. Horsburgh, £1 1*s.*; G. D. Frankish, 10*s.*; G. R. Vaughan Ellis, 5*s.*; D. W. Harrop, 10*s.* 6*d.*; D. W. Pye, £1; A. W. Bucknall, 10*s.*; W. Robinson, £1; W. J. Smith, £1 1*s.*; A. J. Morrison, £2 2*s.*; J. C. Spooner, £2 2*s.*; G. Bartholomew, £2 2*s.*; J. H. Matthews, £1 15*s.*; F. O. Eaton, £2 2*s.*; Glasgow Institute of Architects, £47 15*s.* 6*d.*; D. J. Oliver, £2.

Exeter Branch, Devon and Cornwall Architectural Society: H. M. R. Drury (£2 2*s.*); A. Buttle (5*s.*), F. R. Tothill (£2 2*s.*), E. Narracott (£1 1*s.*), C. Talbot Larrington (£1 1*s.*), G. G. Saunders (£1 1*s.*), J. C. Beare (£1), J. Bennett (10*s.*), J. Challice (£2 2*s.*), D. Cooper (5*s.*), £11 9*s.*

J. Mutter, 5*s.*; E. F. Sweetapple, 10*s.* 6*d.*; F. Jackman, £1 1*s.*; Collecting box, 14*s.*; Miss Pearl Message, 2*s.* 6*d.*; S. E. Urwin, £3; Miss A. Field, £2; M. S. Kharkar, 2*s.* 6*d.*; Edwin H. Earp, £1 1*s.*; J. Mytton, 10*s.* 6*d.*; John Routh, £1 1*s.*; A. G. Brighton, 10*s.*; Courtenay Theobald, £1 1*s.*; B. A. Burles, 10*s.*; Essex County Architect's Department Staff, £4 12*s.*; A. E. Merriott, 10*s.*; I. E. Davies, £1 1*s.*; P. H. F. Stiles, 10*s.* 6*d.*; Clifford Duke, £2 2*s.*; John Osborne, £3 3*s.*; A. J. Stafford, £10 10*s.*; R. J. Archibald, £1 1*s.*; R. C. Symonds, 5*s.*; Chippendale and Edmondson, £3 3*s.*; Miss K. A. Veitch, 10*s.*; S. R. J. Smith, £2 2*s.*; A. Foulkes-Jones, £1 1*s.*; T. F. Parker, £2 2*s.*; Scherrer and Hicks and Staff, £10 10*s.*; Philip Shaw, 2*s.* 6*d.*; J. Brian Cooper, £2 2*s.*; H. J. P. Price, £1; J. M. Wilson, £5 5*s.*; A. O. Coltman, £5.

Bristol Society of Architects: R. G. Clarke (10*s.*), W. J. Stenner (£3 3*s.*), D. R. Nicholls (£1 1*s.*), A. B. Botterill (10*s.*), Henry Hill (£1 1*s.*), G. D. Gordon Hake (£1 1*s.*), F. H. H. Webb (10*s.*), W. N. M. Miles (£2 2*s.*), M. D. Pitcher (£1 1*s.*), Burrough and Hannam (£2 2*s.*), A. R. Mackness (£5 5*s.*), A. H. Down (£2 2*s.*), J. K. Scholtman (10*s.* 6*d.*), R. M. Torrens (£1 1*s.*), W. H. Wingate (£1 1*s.*), A. J. Taylor and Partners (£2 2*s.*), J. Nelson Meredith (£1 1*s.*), Harold Jones (£2 2*s.*), K. Nealon and Staff (£1 18*s.*), R. W. A. School of Architecture Students' Club (£5), J. B. Smith (10*s.* 6*d.*), Peter Wakefield (£3 3*s.*), P. M. Jacquet (5*s.*), A. R. Taylor (10*s.*), R. W. H. Vallis (£2 2*s.*), H. W. S. Stone and Partners (£10 10*s.*), K. Greenslade (£1), Lance Wright (10*s.* 6*d.*), Rolfe and Crozier Cole (£2 2*s.*), R. H. Brentnall (£10 10*s.*), J. Ralph Edwards (£1 1*s.*), W. Sydie Dakers (£1), A. J. Knott (£1 1*s.*), Spencer H. J. Murch (10*s.*), B. F. Brueton (10*s.*), P. Hartland Thomas (£1 1*s.*), E. C. Francis (£1 1*s.*), A. French (£2 2*s.*), F. J. Pugsley (£2 2*s.*), R.W.A. School of Architecture Students' Party (£16 5*s.*), £92 19*s.* 6*d.*

P. R. Rees Phillips, £1 1s.; V. Fletcher Russell, £1 1s.; C. Hawks, £1 1s.; Eric Lyons, 10s.; J. H. Hinchliff, £1 1s.; Hugh A. Bidwell, 10s. 6d.; T. F. Winterburn, £1 1s.; Roff Marsh, £2 2s.; G. W. Dunton, 2s. 6d.; P. Brown, 5s.; H. T. Sudbury, 10s. 6d.; E. James Chambers, 2s. 6d.; R. W. Warner, 10s.; R. A. McLean, £1; C. J. Sandeman, 10s. 6d.; Geoffrey Raven, £5 5s.; P. K. Hanton, £5 5s.; Bromley and Cartwright, £10 10s.; H. T. Goodwin, £1 1s.; Frank Andrews, £1 1s.; F. Billerey, £2 2s.; City of Birmingham Education Committee Architects' Branch, £2 12s.; R. C. Edleston, £1 1s.; Robert Gill, 10s. 6d.; H. C. D. Cooper, £1 1s.; R. A. Hewish, £1 11s. 6d.; Southampton Corporation Architects, £3 7s. 6d.; S.E.S.A. Canterbury and District Chapter, £8 8s.; H. A. Wilson, £1 1s.; P. C. Harris, 10s.; Gotch, Saunders and Surridge, £2 2s.; G. A. Jellicoe, £25; Messrs. Thomas Smith, £1 1s.; W. Abnett, £1 1s.; E. Steward Smith, £2 2s.; H. M. Hutt, £2 2s.; Allcock and Grieves, £5 5s.; P. Clarke, 2s. 6d.; C. F. Callow, £1 1s.; A. Leathart, Miss J. Leathart and Miss D. Gavin-Jones, £5; C. Hamp, 10s.; Arthur Clayton, £2 2s.; M. W. Matts, £3 3s.; Suffolk Group of Architects, £5 5s.; G. M. Baxter, 5s.; Miss F. E. Allen, £1 1s.; Wm. Jack, Jnr., £1 1s.; H. W. Ford, £1; P. A. Gibson, 5s.; A. F. Lodge, £1 1s.; S. Fox-Davies, 10s. 6d.; R. H. Matthew, £2 2s.; C. A. and M. A. Richards, £3 3s.; C. A. Farey, £5; Janet and Anthony Pott, £10; A. J. Passmore, £1 1s.; H. Llewellyn-Jones, £2 2s.; Wm. Bell, £1; P. E. D. Hirst, £1; C. D. Carus-Wilson, £5 5s.; J. H. Forshaw, £3 3s.; Fredk. Adkins, £2 2s.; Elliott, Cox and Partners, £10 10s.; W. Griffiths and Son, £5 5s.; S. Natusch, £1 1s.; E. E. Eagland, 10s. 6d.; J. Cottam, £5; R. G. Connett, 7s. 6d.; A. C. Wells, 2s. 6d.; G. W. Higgins, 10s.; J. D. Grant, £2 2s.; G. H. Rowledge, £1 1s.; J. C. L. Iredell £2 2s.; Robert Pethybridge, 10s.; F. H. Littler, £1 10s.; R. J. B. Christie, £1 1s.; H. M. Haddock, £1; I. T. Sifton, £1 1s.; Frank Wood, £2 2s.; B. W. Ridley, £1 1s.; Holliday and Greenwood, Ltd., £5 5s.; G. A. E. Schwabe, £2; S. A. Smith, £1 1s.

Northants, Beds and Hunts Association of Architects, Northants Branch: F. B. Allen (£1), Miss E. B. Allen (£1), Talbot Brown, Panter and Partners (£5 5s.), Cook and Culling (£5 5s.), P. G. Copson (£1 1s.), E. W. Cowell (£2 2s.), C. Croft (£5 5s.), S. E. Dodson (£1 1s.), R. J. Miller (£1 1s.), I. Morris (10s. 6d.), W. Rosser (£5 5s.), W. G. Rosser (10s. 6d.), H. R. Surridge (£2 2s.), H. Sursham (10s. 6d.), Mrs. J. Jackson Stops (£1 1s.), J. L. Womersley (£1 1s.), H. D. Williams (£5 5s.), £39 5s. 6d.

Northants, Beds and Hunts Association of Architects, Bedfordshire Branch: D. J. Carter (7s. 6d.), Deacon and Laing (£2 2s.), The Peter Dunham Group (£10 10s.), B. L. Field (10s. 6d.), E. J. Garratt (10s. 6d.), H. A. Harris (£3 3s.), E. H. C. Inskip and Son (£3 3s.), F. C. Levitt (£2 2s.), Miss D. M. Pettman (5s.), A. P. Reynolds (10s. 6d.), K. P. Roberts (£3 3s.), A. H. Shoolbred (2s. 6d.), H. A. Rolls (£5 5s.), £31 14s. 6d.

Northants, Beds and Hunts Association of Architects, Huntingdonshire Branch: G. Allen (5s.), H. Edmund Doe (£1 1s.), E. Price Lavender (£1 1s.), W. A. Lea (10s.), A. Luke (10s. 6d.), K. A. Milner (£1 1s.), J. A. Wardley (10s.), £4 18s. 6d.

Hants and I.O.W. Architectural Association, Eastern Chapter: R. G. Barclay (£5 5s.), G. F. Broadhead (10s. 6d.), R. Carter (£3 3s.), A. E. Cogswell (£10 10s.), Clayton and Black (£3 3s.), P. McG. Corsar and Staff (£4 4s.), L. M. Cleverly (£1 1s.), H. J. Dyer and Sons (£5 5s.), H. Guy (10s. 6d.), A. Goodair (£3 3s.), R. Hornsey (£1 1s.), W. R. Hall (£2 2s.), C. A. Jolliffe and Briggs (£5 5s.), N. G. Kelsey (10s. 6d.), G. E. Lewis (£5 5s.), V. C. Launder (10s. 6d.), Frank Mellor (£3 3s.), T. H. Makins (£3 3s.), J. V. Nisbet (£3 3s.), J. Ogden (10s. 6d.), R. L. Reynish (£5 5s.), A. E. Tutte and Son (£5 5s.), A. C. Townsend (£3 3s.), E. J. Thomas, Jolly and Grant (£5 5s.), R. A. Thomas (£7 7s.), G. J. Trigg (£5 5s.), D. Welch (10s. 6d.), J. V. Wright (10s. 6d.), C. W. Wilkins (£5 5s.), V. J. Snedden (10s. 6d.), R. P. Thomas (10s.), D. Vincent (£1 1s.), £101 6s.

Maclaren, Soutar and Salmond, £2 2s.; A. G. Gavin, £1 1s.; Anonymous, £2 10s.; C. H. Murray, £1 11s. 6d.; W. B. Gunnell, £1; W. N. Spence, £1 1s.; P. F. Croft, £1; E. E. Williams, £5 5s.; Miss A. Farewell Jones, £5 5s.; Elie Mayorcas, £5 5s.; H. Farquharson, £1 1s.; E. Armstrong and F. MacManus, £10 10s.; J. H. Moya, £3 3s.; R. Atkinson, £10.

Liverpool Architectural Society: James Grieve (5s.), E. H. Hamblyn (£1 1s.), Gilbert Fraser (£10 10s.), Geoffrey Owen (£1 10s.), E. B. Kirby (£1), J. M. Gornall and R. H. Kelly (£2 2s.), K. Cameron and W. J. Woods (£1 1s.), William Knight (£1 1s.), C. H. Newman (2s. 6d.), Quiggin and Gee (£5 5s.), Hugh Roper (10s.), P. V. Brown (10s. 6d.), E. C. Leach (£1), R. G. Beattie (2s. 6d.), J. Dryburgh (5s.), H. G. Rowland (£2 2s.), E. E. Evans (£1 1s.), F. W. Nicholson (£1), A. Charlton (5s.), J. L. Berbiers (5s.), Saxon Smith and Ptnrs (£5 5s.), C. W. Mathewman (£1 1s.), C. W. McKeckanie (10s.), A. E. Shennan (£1 1s.), E. H. Honeyburne (£2 2s.), Willink and Dod (£5 5s.), W. P. Horsburgh and Son (£1), Miss E. M. Carter (10s.), Anthony Ellis (£1 1s.), Shepheard and Bower (£2 2s.), Mrs. Joan Wilson (£1 1s.), Dr. Ronald Bradbury (£1 1s.), Morter and Dobie (£7 7s.), T. M. Alexander and Son (£2 2s.), B. M. Ward (£5 5s.), Miss Betty Lloyd (£1 1s.), S. F. McLachlan (£3 3s.), Hubert Thearle (10s.), Ormrod and Banister (£2 2s.), Otis D. Black (£2 2s.), S. McLauchlan (£1), John O. Nelson (£1), W. L. Lowe (£3), Col. Vere Cotton (£1 1s.), F. O. Lawrence (£1 1s.), G. McCormick (10s.), R. A. Burgess (2s. 6d.), P. J. Clarke (£1), P. Whitehead (10s.), Christopher Riley (10s.), B. Price (2s. 6d.), L. Barnish (£1), Bertram Ashworth (10s.), A. Bullen (£1 1s.), Richard Clarke (5s.), Liverpool Architectural Society (£10 17s. 6d.), £100.

Berkshire Society of Architects (first donation), £29 8s.; (second donation), 10s. 6d.; (third donation), £2 2s.; F. E. Segar, £1 1s.; R. D. Herd, 10s. 6d.; A. C. Bossom, £1 1s.; H. H. Ward and Son, £3 3s.; F. J. Meeson, £1 1s.; T. W. Sutcliffe, £2 2s.; S.E.S.A. Croydon District Chapter, £26 5s.; Arnold Robjohns, £2 10s.; Anonymous, £1 1s.; C. A. Leach, 2s. 6d.; A. Graham Glen, £1 1s.; H. R. G. S. Smallman, £1 1s.; J. S. Bennet, 10s. 6d.; Geoffrey Bazeley and Barbary, £2 2s.; H. J. Rowse, £5 5s.; T. McGarrigle, £1 1s.; H. A. Kay, £2 2s.; Miss B. Oram, £2 2s.; H. H. C. Sweatman, £1 1s.; J. Sidey, 5s.; Col. F. C. Temple, £1; Brownrigg and Turner, £3 3s.; T. L. Powell, 10s. 6d.

North Staffs. Architectural Association: Wood and Goldstraw (£5 5s.), L. de Cecco (£1 10s.), Hulme and Upright (£5 5s.), A. Buckley (£1 1s.), H. S. Emery (£2 2s.), Jones and Shufflebotham (£1 1s.), L. Timmis (£1 1s.), Leake and Co. (£1), J. Dickinson (£2 2s.), C. Prall (£2), C. Knapper (10s. 6d.), E. A. Mountford (10s. 6d.), W. Pendleton (10s.), Watkin, Willis and Cooper (£5 5s.), Messrs. Foulkes (£2 2s.), R. H. Marlow (10s. 6d.), City Architect's Dept., Stafford (£3), A. Dale (10s. 6d.), D. C. Campbell (£2 2s.), A. P. Lovatt (£2 2s.), J. Clarke (£3 3s.), £42 13s.

North Staffs. Architectural Association, £9 17s.; Crouch, Butler and Savage, £10 10s.;

T. & G. PINCKHEARD

J. H. Nunn, £1 1s.; R. H. C. Cornford, £5; P. Hampton-Lovatt, £1 1s.; J. A. Bessant, £1 1s.; Hugh V. Mellor, £2; C. W. Pike, 10s. 6d.; H. H. Parker, £1 1s.; R. A. Cornell, £2 2s.; Sir Lancelot Keay, £10 10s.; E. Hickford, £1 1s.; J. H. Wade, £5; J. K. Gosling, 10s.; C. E. Tooley, £2 2s.; W. P. Steel, 10s. 6d.; A. Thomerson, £2 2s.; G. G. Stanham, £1 1s.; G. J. Howling, £2 2s.; L. G. Pearson, £3 3s.; R. H. Cameron, 10s.; E. W. Pitt, 7s. 6d.; R. H. Welling, £1 1s.; S.E.S.A. Kingston-on-Thames Chapter, £26 5s.

S. Wales Institute of Architects, Eastern Branch: Louis Harley (£5 5s.), J. H. Thraves (£5 5s.), L. W. D. Wall (£1 1s.), R. V. Walker (£5 5s.), E. G. Harvey (£1), F. R. Bates and Son (£2 2s.), D. J. Thomas (£1 1s.), G. H. Davies (£5 5s.), G. P. Edwards (£2), Stephen Thomas (£5 5s.), M. D. Lewis (£1), Bryan O'Connor (£1 1s.), Frank Sweet (10s.), Collecting Box (£2), £38.

C. P. Saurin, 10s. 6d.; H. B. Chambers, £1 1s.; Harold Dicksee, £3 3s.; D. Emmerson Price, £5; C. Cowles-Voysey, £3 3s.; E. H. Button, £10 10s.; F. W. Tippetts, £1 1s.; E. Vincent Harris, £5; J. H. Jacob, £5 5s.; C. F. W. Haseldine, £10 10s.; A. S. Kinnear, £1 1s.; K. M. Roberts, £1 1s.; W. J. Gomm, £2 2s.; Moir and Bateman, £1 1s.; K. J. Ball, £1 1s.; E. Wilson, £2 2s.; Horace H. Laws, 10s.; G. Gregor Grant, 10s.; S.E.S.A. Tunbridge Wells Chapter, £2 1s. 4d.; E. H. Richards, £2; Colin Rowntree, £2 2s.; J. A. Hales, £1; Herts. County Architect's Dept., £5 5s.; Minoprio and Spencely, £5 5s.; D. M. Rickard, £1 1s.; Thomas Worthington and Son, £26 5s.; Halliday and Agate, £2 2s.; F. Jones, £10; A. E. Matthew, £3 3s.; T. J. Anderson, £2 2s.; Horis Stringer, £1; Reynolds and Tomlins, £6 6s.; Hugh Roberts and Davis, £2 2s.; H. R. Davis, 10s. 6d.; J. V. T. Scott, £1 1s.; R. C. Foster, £10; A. E. Cogswell, £2 2s.; A. E. Crocker, 8s.; E. L. Doyle, £1 1s.; H. A. Hogarth, £2 2s.; A. F. McClure, £1 1s.; E. P. W. Cooper, £2 2s.; Crittall Manufacturing Co. Ltd., £105; Miss D. S. Soper, £1 1s.; A. J. Pitcher, £1.

Notes and Notices

NOTICES

Special General Meeting, Tuesday 6 March 1951 at 6 p.m.

Notice is hereby given that a Special General Meeting of the Royal Institute of British Architects will be held on Tuesday 6 March 1951 at 6 p.m. for the purpose of considering the Council's recommendations for the revision of the Bye-laws.

The subjoined resolution will be proposed:

Resolution

That subject to the approval thereof by the Lords of His Majesty's Most Honourable Privy Council the regulations set forth in the printed document produced to this meeting and for the purpose of identification signed by the Chairman thereof be made and adopted as the Bye-laws of the Royal Institute to the exclusion of and in substitution for all the existing Bye-laws.

By order of the Council,
C. D. SPRAGG, *Secretary.*

N.B.—For the convenience of members there is enclosed with this issue of the JOURNAL a print showing on the left-hand pages the existing Bye-laws with the deletions proposed printed in italics and on the right-hand pages the proposed amendments in heavy type.

If the Resolution set out above is duly carried, a further Special General Meeting will be convened at which it will be submitted for confirmation.

The attention of members is drawn to the memorandum on page 148, which outlines the main points of the proposed changes in the Bye-laws.

Session 1950-51. Minutes IV

At the Fourth General Meeting of the Session 1950-51, held on Tuesday 9 January 1951 at 6 p.m.

Mr. A. Graham Henderson, A.R.S.A., President, in the Chair.

The meeting was attended by about 280 members and guests.

The Minutes of the Third General Meeting held on 12 December 1950 were taken as read, confirmed and signed as correct.

The following members attending for the first time since their election were formally admitted by the President:

AS FELLOWS

D. W. Dickenson, John Kryton.

AS ASSOCIATES

B. N. Atkinson, R. M. Bourne, J. T. Briars, C. E. Burch, G. O. Butcher, J. T. Crease, Miss P. M. T. Durling, L. G. C. De Lara, William Dempster, Frantisek Dolezal, P. A. Elliott, Anthony English, K. G. Firman, L. A. Gear, Miss Sheila Gibson, Donald Glen, W. J. G. Godwin, Mrs. A. M. Goebel, R. F. H. Goebel, K. G. Gold, P. A. Goodhew, E. K. Green, A. Grinshpon, Miss M. G. C. Hambly, R. W. Hare, R. C. Harrison, D. R. Hickman, A. D. Hitchcock, J. A. K. Hope, F. W. Hopper (Junr.), Miss M. G. Hopwood, C. J. Horsfall, J. B. Jackson, M. A. Johnson, H. G. Katten, P. H. Knight, H. D. Krall, J. D. Layton, R. W. Lightfoot, H. S. Morel, Mrs. P. J. Mullender, P. E. Mullender, S. G. Rich, A. P. Roach, C. Roach-Bowler, D. S. Roberts, L. G. Rogers, C. A. Saunders, Mrs. M. M. Shearer, J. D. Shearer, R. I. Simpson, P. C. Smith, J. H. Turnbull, A. J. Tyldesley, A. J. Yates, E. M. C. Butcher.

The Deputy Secretary read the Deed of Award of Prizes and Studentships made by the Council under the Common Seal.

Mr. H. S. Goodhart-Rendel (Past-President), having read a paper on 'Draughtsmanship of the Past', a discussion ensued and, on the motion of Mr. John Summerson, B.A. (Arch.) Lond., F.S.A. [*A*], seconded by Mr. Thomas Derrick, a vote of thanks to Mr. Goodhart-Rendel was passed by acclamation.

Mr. Goodhart-Rendel responded briefly.

The proceedings closed at 8.5 p.m.

British Architects' Conference, Belfast, 30 May-2 June 1951

The next Annual Conference of the R.I.B.A. and its Allied and Associated Societies will be held in Belfast from 30 May to 2 June 1951 inclusive at the kind invitation of the Royal Society of Ulster Architects, who will be celebrating their golden jubilee. Particulars of the programme will be issued in due course, and the application form for membership of the Conference will be sent to members with the March JOURNAL. It is expected that there will be a large attendance of members from all parts of the country, and they are advised to arrange their hotel accommodation at the earliest possible moment.

The Conference Executive Committee have supplied a list of hotels, which is published below. Members are reminded that visitors to Northern Ireland must possess a valid passport or travel identity card. Particulars and the necessary application forms are obtainable from the Passport Office, Dartmouth Street, London, S.W.1, or from the Branch Passport Offices in Liverpool and Glasgow, or from any Ministry of Labour Employment Exchange.

The Reception of New Members at General Meetings

The procedure for the introduction and reception of new members at General Meetings has been revised. New members will be asked to notify the Secretary R.I.B.A. beforehand of the date of the General Meeting at which they desire to be introduced and a printed postcard will be sent to each newly-elected member for this purpose. On arrival at the R.I.B.A. new members must notify the office of their presence and will then take their places in the seats specially numbered and reserved for their use. On being asked to present themselves for formal admission, the new members will file out in turn into the left-hand aisle and after shaking hands with the Chairman will return to their seats by way of the centre aisle.

It will not now be necessary for new members to be accompanied by supporters.

Formal admission will take place at all the Ordinary General Meetings with the exception of the following:

3 April 1951. Presentation of Royal Gold Medal.

British Architects' Conference, Belfast. Hotel accommodation available for the nights of 30 May to 2 June 1951

	ROOMS			TARIFF		Minutes from Conference Hqrs.
	With double beds	With twin beds	With single beds	Bed and breakfast per person	Full daily per person	
BELFAST						
Kensington, Great Victoria Street	—	10	10	12/6	*	3†
Grand Central, Royal Avenue ..	15	15	5	From 21/6	*	5†
Belgravia, Lisburn Road ..	12	30	18	15/–	*	20†
Eglinton and Winton, High Street		12		14/–	*	10†
Union, Donegall Square South..		5	1	14/6	*	5†
Queen's, Victoria Street ..		15		14/–	25/–	10†
BANGOR						
Pickie Hotel, Mount Royal ..		15	20	15/6*	25/–	30 by bus

* Approximate charges for other meals :—

	Lunch	*High Tea*	*Dinner*
Kensington	From 3/–	From 3/–	From 6/6
Grand Central	From 5/6		From 7/6
Belgravia	4/6		6/6
Eglinton and Winton	4/–	From 4/–	From 5/–
Union	3/6	4/–	7/6
Pickie	5/6		6/–

† These times are estimated as walking distances.

BOARD OF ARCHITECTURAL EDUCATION

R.I.B.A. Prizes and Studentships 1951-1952.

On the invitation of the President of the R.I.B.A. Mr. D. H. McMorran [*F*] has undertaken to give the criticism of the drawings submitted in competition for the R.I.B.A. Prizes and Studentships 1951-1952. Mr. D. H. McMorran's criticism will be delivered at a General Meeting of the Institute to be held in February 1952.

Building Surveying Examination

The R.I.B.A. Examination qualifying for candidature as Building Surveyor under Local Authorities will be held at the R.I.B.A. on 25, 26 and 27 April 1951.

Applications for admission to the examination must be made not later than 28 February on the prescribed form to be obtained from the Secretary, R.I.B.A.

The R.I.B.A. Intermediate Examination, November 1950

The R.I.B.A. Intermediate Examination was held in London, Plymouth, Birmingham, Manchester, Leeds, Newcastle, Edinburgh and Belfast from 3 to 9 November 1950.

Of the 833 candidates examined, 320 passed and 513 were relegated. The successful candidates are as follows:—

Acton, Arthur F.
Adams, David A. M.
Advice, Alan R. P.
Ager, John S.
*Allward, Leslie J.
Amos, Brian E.
Archer, John H. G.
Armstrong, Edgar G.
Ashton, John S.
*Askew, Eric R. J.
Aston, Stuart R.
Badman, Michael A.
Bailey, Keith L.
Baker, Arthur A.
Baker, Arthur D.
Baker, Claude de L.
Baldry, Raymond W.
Barclay, Stuart L.
Barlow, Eric A.
Barnard, Kenneth
Barnard, Michael H.
Barnes, Colin S.
*Batchelor, John S.
Batley, Edward
Batt, Arthur G.
*Belcher, Charles A. I.
Bennett, Geoffrey B.
Benson, Malcolm J.
Benstead, Vernon S.
*Benton, Peter A. S.
Bermingham, Patrick J.
Bird, Cyril
Blackmore, Geoffrey F.
Blayney, Peter G.

*Bloomfield, Anthony J.
*Bowdon, Robert
Boyes, Peter E.
*Bradley, Samuel
Bridge, James C.
*Bridger, Kenneth G.
Briggs, Granville E.
Brokenshire, John E.
Brown, John H.
Bryans, John K.
Burford, Charles H.
*Burniston, James D.
*Bynoe, Peter C. A.
Cameron, Duncan
Campbell, Donald C.
Campbell, Kenneth H.
Campin, Malcolm E.
*Carruthers, Donald B.
*Castleford, Joseph P.
Causley, Mary W. P. (Miss)
*Cawte, John F. W.
Chalkley, John N.
Chapman, Stanley
Charles, Rupert
*Charlton, Dennis H.
Charter, Nancy L. (Miss)
Cheesman, Pamela A. (Miss)
Cherry, John C.
Clare, Keith A. W.
Clayton, Thomas G.
Cobley, Brian S.
*Coffin, James H. F.
Coles, Robert J.
Collyer, Douglas R.
Concannon, Joseph
*Cork, Alfred J. F.
Corlett, Frederick B.
Cowell, John N.
*Crippen, Richard
Cuss, John G.
Dalby, Peter J.
Davies, Christopher
Davies, John F.
*Davies, Leslie O.
*Davis, Owen O.
De Mussett, Geoffrey R. H.
*Dent, Harold V.
Dick, Denis N.
Dick, Jack M.
Dobb, Arthur J.
Donald, Helen G. (Miss)
Doney, John W.
Donnell, Derrick N.
Downes, Norman R.
Drinkwater, Jean N. (Miss)
*Duckworth, John H.
Dukes, Eric G.
*Duley, Frederick J.
*Dunn, Allan A.
*Eagles, Frank I.
Eccles, Henry W.
Edge, George T.
*Edmands, Geoffrey W.
Edwards, Margaret (Miss)
Ely, Eric A.
Evans, Brian F.
Fawcett, Edward S.
*Fawden, Roy
Fereday, Keith J.
*Fernie, William
Field, Anthony J. H.
Field, David L.
Field, Gordon H.
Finn, John D.
*Ford, Frank H.
*Ford, Jack
Foster, Eric F. H.
Foster, John S.
*Fowler, Arthur J.
*Francis, Howard E. S.
Freak, Gerald A.
Fream, Gerald A.
Freer, Geoffrey C.
French, John P.
*Garwood-Jones, Trevor P.
Gelder, Raymond
Gillespie, Bernard J.
*Gladman, Leslie A.
Glass, Thomas
*Gobby, Ronald E. E.
Good, Robert
Goodwin, Geoffrey F.
Grogan, Edward M.
Groves, Philip D. B.
Hailstone, Patrick H.
Hale, Philip W.
Hammond, Peter R. V.
Harbott, Colin C.
Hardy, Malcolm C.
Harper, James W.
Harper, Peter M.
Harrison, Derek
Haslam, Dennis J.
Hearn, Peter
Heath, Cecil R.
*Heaton, William
Hellewell, Bryan P.
Heuvel, Desmond
Hewetson, William D.
Hewlett, Margaret M. (Miss)
Hews, Daryl A.
Hewson, Peter
*Higgins, Christopher P. H.
Hogan, Elizabeth M. (Miss)
Hollier, Eric S.
*Holt, George F.
*Hook, Barry C. C.
Hooper, Joan M. (Miss)
Hopper, Stanley B.
Horobin, Stuart J.
*Howell, Geoffrey W.
Hucklesby, Anthony J.
Hudson, Eric
Hudson, George A.
Hudson, Keith
Humphreys, Howard
James, Alan E.
*Jefferson, Peter
Johnstone, Pamela J. (Miss)
Jones, Donald C. H.
Jones, Donald J. W.
Jones, Edward N.
*Joslin, Ronald G.
*Kemp, Donald H.
Kennedy, Cecil F.
Kew, George W.
*Knight, Alan J.
*Knight, Arthur J.
*Lane, Kenneth W.
Langdon, Alan E.
Latham, Kenneth A.
Lawford, Philip A.
*Lees, Derrick
Lewis, Howell F.
Linton, Eric I.
Lipinski, Henryk J.
Lloyd-Davies, Allan E.
Lucas, Peter R.
McBain, John W.
McCormick, James M.
Mackenzie, Alexander J.
*McLaren, Dudley W.
MacLennan, Colin C.
Magowan, George N.
Margerison, Philip A.
Marlowe, Olwen C. (Miss)
Marsden, Thornton B.
Marsh, Geoffrey
*Matten, Duncan N.
Merer, Stanley P. C.
Metcalfe, Gordon
*Metcalfe, John
Mills, Peter A.
Mirrington, Roland D.
Monahan, Thomas
Moody, Brian G.
Moore, Jack
*Morris, Alan C. F.
Mudd, Bryan A.
Nairn, Douglas G.
Neivens, Kenneth A.
Newberry, Michael A.
*Newlove, John
Nichol, George
Nind, Norman F.
*Norman, Benjamin
Norrington, Geoffrey J.
Norton, John A.
Norwood, Gerald
Nowak, Julian Z.
Nussbaum, Joseph P.
*Orrin, Roy A. W.
Osborne, Andrew H.
*Painell, Sidney J.
*Palmer, Colin J.
Palmer, Rosemary (Miss)
Park, John C.
Parker, Anthony V.
Parker, April E. (Miss)
Parkin, Ronald
Parry, Richard G.
Partridge, Barry
Paterson, Douglas S.
*Pearce, John G.
Pearson, Leonard
*Penhey, Arthur D.
*Perkins, Arthur
Phillips, Peter P.
Pike, John G.
Pomeroy, William G. I.
*Portsmouth, John H. S.
Prendergast, Francis
Priestley, Geoffrey
Proctor, Kenneth W.
*Pryer, Ronald J.
*Purcell, William V.
Randall, Russell H. L.
Read, Audrey (Miss)
Read, John E.
Redstone, Eric J.
Rennie, Robert M.
*Reynolds, Laurence W. G.
Richmond, George I.
Robertson, Evelyn M. (Miss)
Robinson, John W.
Robinson, Kenneth R.
Rooke, Jeanne E. (Miss)
Roseveare, Peter C.
Ross, Alan H.
Rothera, Gordon H.
Rowlands, John D.
Russell, Eric G.
Russell, John W.
*Sadler, Alan J.
Salisbury, Frank
Sampson, William B.
Sanders, Ian
Saunders, Desmond
Sewart, Jack S.
Sherrell, Margaret E. (Mrs.)
Silvester, William G.
Simpson, Hugh H.
*Simpson, Raymond
Singh, Sarwan
*Slack, Geoffrey
*Slater, Donald G.
Sparkes, Ernest A. W.
Stanford, Eric J.
*Stephenson, George E.
Stevenson, Michael A.
Strutt, Alan W.
*Sturges, Harold W.
Swan, Frederick G.
Swann, Victor Z.
Taylor, Anthony J.
Teager, Arnold E.
Terrace, John A.
Thompson, Derek
Thompson, George B.
Tilly, John C.
Timpson, John L.
Tong, Peter
Trezise, Donald J.
*Turner, Roy F.
Vale, Roger H.
Vasbenter, Albert L.
Vincent, Peter G.
*Walker, Ralph
Wallace, Ronald G.
Ward, Colin
Ware, John A.
Watts, Anthony C.
Weir, James
Welch, Geoffrey
Welch, Ivan E.
*Welch, John T.
West, Arnold S.
Wheatley, John R. G.
White, Derek N.
White, Ronald
Whitfield, Stewart
Wickham, Neville E. A. G.
Wigmore, Colin
Wilkinson, Michael W.
Williams, Hugh J. T.
*Williams, Simon D. L.
Williams, Watcyn
Wilson, Havelock H.
*Wilson, John H.
Wilson, Kenneth H.
Winter, John A.
Wood, Kenneth F.
*Woolley, John A.
Wornell, Arthur J.
*Worthington, Richard G.
Yeates, John F.

* Subject to approval of History Thesis or Theses.

The Tite Prize and Soane Medallion Competitions 1951

The attention of intending competitors is called to the fact that the closing date for the submission of forms of application for the Tite Prize is 22 March 1951.

The Tite Prize, a certificate and the sum of £100, for the study of the Architecture of the Italian Renaissance, is confined to *Probationers* and *elected Students* of the R.I.B.A. and elected Students of Dominion Allied Societies who have passed the R.I.B.A. Intermediate or equivalent examination, or produce certificates from members of the R.I.B.A. to the effect that they have reached the required standard. Students who have passed the R.I.B.A. Final or equivalent examination or who will have passed the R.I.B.A. Final or equivalent examination at the time of the *en loge* competition are not eligible to compete.

The attention of competitors is drawn to the fact that the subject for the competition will be based upon a design in the tradition of the Italian Renaissance. Under the new arrangements for the competition only one *en loge* competition will be held. This will take place in London and at non-metropolitan centres on Wednesday 2 May 1951.

The Soane Medallion and the sum of £120 is confined to members of the R.I.B.A. and of the Allied Societies Overseas and elected Students of the R.I.B.A. and of the Allied Societies overseas, who have passed the R.I.B.A. Final or equivalent examination or who have produced certificates from members of the R.I.B.A. to the effect that they have reached the required standard. With respect to the R.I.B.A. Final or equivalent examination, students need not have passed the Professional Practice Examination to be taken after 12 months' practical experience.

The *en loge* competition for the Soane Medallion will be held on the same day as that for the Tite Prize, i.e., Wednesday 2 May 1951. The closing date for the submission of forms of application is 26 March 1951. Forms of application for admission to the competitions may be obtained at the R.I.B.A., 66 Portland Place, London, W.1.

COMPETITIONS

Competition for a Technical College, Poole

The Dorset County Council invite architects to submit designs in competition for a College of Further Education at Poole, Dorset.

Assessors: Mr. Julian Leathart [*F*] (nominated by the R.I.B.A.), Mr. S. A. W. Johnson-Marshall, B.Arch. [*A*] (Chief Architect, Ministry of Education), Mr. H. E. Matthews [*F*] (County Architect, Dorset), Mr. J. Haynes, M.A. (County Education Officer, Dorset), Mr. H. J. Shelley, O.B.E. (Chief Inspector, Ministry of Education).

Premiums: £1,000, £500, £300.

Last day for submitting designs: 1 October 1951.

Last day for submitting questions: 30 April 1951.

Conditions may be obtained on application to the County Education Officer, County Hall, Dorchester, Dorset.

Deposit £1 1*s*. made payable to the County Treasurer.

Competition for the Herzl Memorial, Jerusalem

The Executive of the World Zionist Organization, in conjunction with the Board of Trustees for Herzl's Tomb, invite Jewish architects, sculptors and planners throughout the world to submit designs in competition for the proposed Memorial to Herzl's Tomb, the park and the traffic lay-out of the immediate vicinity.

(*This competition has been restricted to members of the Jewish faith in view of the religious character of the project.*)

Assessors: Mr. B. Locker, Mr. A. Berachyahu (Engineer), Dr. L. Lauterbach, Mr. J. Metrikin (Architect), Mr. J. Pinkerfeld (Architect), Prof. Y. Ratner (Architect), Mr. H. Rau (Architect), Mr. J. Weitz and Mr. N. J. Aslan, A.M.T.P.I. [*A*].

Premiums: I£1,200, I£900, I£600 and additional premiums totalling I£2,300.

Last day for submitting designs: 21 June 1951.

Conditions may be obtained on application to the Secretary, The London Committee, Herzl Memorial, 77 Great Russell Street, W.C.1.

Deposit £2 2*s*.

Competition for a Festival Hall, Wirral

The Wirral Urban District Council invite architects to submit designs in competition for a Festival Hall to be erected at Heswall, Wirral, Cheshire.

Assessor: Mr. P. Garland Fairhurst, M.A. [*F*].

Premiums: £500, £350, £250.

Last day for submitting designs: 28 April 1951.

Conditions may be obtained on application to Mr. Wm. F. Roberts, Clerk to the Council, Council Offices, Heswall, Wirral, Cheshire.

Deposit £2 2*s*.

Festival of Britain 1951: Committee for Northern Ireland

(*a*) *Competition for Design of Hotel.*

(*b*) *Competition for Design of a Recreation Centre.*

The Royal Society of Ulster Architects in association with the Council for the Encouragement of Music and the Arts (Northern Ireland) invite members and Students of the R.I.B.A. and its Allied Societies and/or Registered Architects *born or normally resident in Northern Ireland* to submit designs in competition for:

(*a*) A Seaside Hotel. Premiums: £200, £100, £50.

(*b*) A Recreation Centre. Premiums: £100, £50, £25.

Assessor: Mr. Desmond FitzGerald, B.Arch., M.R.I.A.I., A.M.T.P.I. [*A*].

Last day for submitting designs: 31 March 1951.

Although it is unlikely that these subjects will be built they have been carefully selected to meet a known need.

Separate schedules of conditions are available in respect of each competition, and these may be had on application to the Hon. Secretary, Royal Society of Ulster Architects, 7 College Square North, Belfast, enclosing a deposit of £1 1*s*. in respect of each schedule of conditions required.

Proposed New Technical College, South Shields

The South Shields County Borough invite architects of British nationality to submit designs in open competition for the proposed Marine and Technical College buildings to be erected at South Shields.

Assessor: Mr. S. W. Milburn, M.B.E., M.C., T.D. [*F*].

Premiums: £500, £250, £100.

Last day for submitting designs: 21 July 1951.

Last day for submitting questions: 21 March 1951.

Conditions may be obtained on application to Mr. Harold Ayrey, Town Clerk Town Hall, South Shields.

Deposit £2 2*s*.

COMPETITION RESULT

Architectural Competition, Nairobi City Hall

1. Messrs. C. A. Levick [*A*], P. H. Connell [*A*] and L. T. Croft, Durban, South Africa.
2. Mr. A. Ball [*A*], London, England.
3. Messrs. R. S. Cobb [*F*], H. D. Archer [*F*] and R. Q. Scammell [*F*], Nairobi, Kenya.

Highly Commended: Mr. R. Dickinson [*A*], Khartoum; Mr. S. Rowland Pierce [*F*], London, England.

Commended: Mr. Eugene J. D'Anos, Cape Town, South Africa; Mr. Ferdinand Silvan, Sydney, Australia; Messrs. H. Cullerne Pratt [*A*] and Ronald P. Gray [*A*], London, England; Mr. J. O. Plunkett O'Callaghan [*A*], London, England.

ALLIED SOCIETIES

Royal Incorporation of Architects in Scotland Annual Convention

The date of the R.I.A.I.S. Annual Convention has been altered to 25 and 26 May: further particulars will be given in a later publication

Changes in Officers and Addresses

Royal Australian Institute of Architects—Queensland Chapter. President, R. W. Voller [*A*], 115 Queen Street, Brisbane. Hon. Secretary, Mr. M. L. Conrad, Colonial Mutual Building, 289 Queen Street, Brisbane.

Tasmanian Chapter. President, Mr. B. L. Dechaineux, Town Hall, Hobart. Vice-President, Mr. S. W. T. Blythe [*A*], 49 View Street, Hobart. The Chapter has no Hon. Secretary, and all communications should be addressed to the Secretary, Mr. H. W. Trudgett, W.E.A. Rooms, 13 Macquarie Street, Hobart, Tasmania.

Blackpool and Fylde Architectural Society. President, Mr. Harold M. Hedges, F.R.I.A.S. [*L*], of Messrs. Fairbrother, Hall and Hedges, Barclays Bank Chambers, Birley Street, Blackpool.

Essex, Cambridge and Hertfordshire Society of Architects' Annual Dinner

The annual dinner of the Society was held on 26 January, at the City Livery Club, London. The 150 members and guests who attended were received by the Society's President, Mr. David A. Wilkie [*F*] and Mrs. Wilkie.

In proposing the Toast of the Patrons of Architecture, the Dean of St. Albans, the Very Rev. Cuthbert Thicknesse, M.A., outlined the history of architectural patronage and asked that men should build with a spiritual faith.

In his reply, the Chairman of the London County Council, the Rt. Hon. J. W. Bowen, C.B.E., J.P., said that today the State was proud to be the custodian of the nation's treasures and its homes. He pointed to recent achievements as something of which the whole world was taking notice, such as the Royal Festival Hall. He paid tribute to Mr. Robert Matthew [*A*] who was present.

In proposing the Toast of the Society, Mr. Martin S. Briggs, Hon. Secretary of the R.I.B.A., who was deputising for Mr. Frederick Gibberd, Vice-President, a victim of the influenza epidemic, gave an appreciation of the work of the Essex, Cambridge and Hertfordshire Society especially among Students and in its help given to the Architects' Benevolent Society.

In his reply, the President of the Society expressed his thanks to Mr. Briggs and also to the R.I.B.A. for its help and hospitality in allowing the Society to use 66 Portland Place for many of its meetings. The President drew attention to the fact that Mr. N. Martin-Kaye, who was present, was a Founder Member of the Society 23 years ago with the late Sir Charles Nicholson. The President then presented Past Presidents' jewels to Messrs. H. Kenchington [*F*], H. Ayshford [*L*] and R. C. Foster [*F*].

Mr. C. H. Aslin [*F*], Architect to the Hertfordshire County Council, proposed the Toast of the Guests, and Mr. J. E. Swindlehurst, O.B.E., M.A., President of the Institution of Structural Engineers, replied.

The Annual Dinner of the Manchester Society of Architects was held at the Masonic Temple, Manchester, on Thursday 25 January 1951. There was a large attendance and the function was a very enjoyable one. The principal guests were :

The Lord and Lady Mayoress; Mr. A. Graham Henderson, President, R.I.B.A., and Mrs. Henderson; Mr. C. D. Spragg, C.B.E., Secretary, R.I.B.A.; Mr. E. Jordon, O.B.E., Principal Regional Officer, Ministry of Health; Mr. E. Marshall, Regional Director, Ministry of Works; Mr. F. C. Saxon [*F*], President of the Liverpool Architectural Society; Mr. G. B. Cox [*F*], President of the Birmingham and Five Counties Architectural Association; and Mr. R. Cawkwell [*F*], President of the Sheffield, South Yorkshire and District Society of Architects and Surveyors.

The Chairman, Mr. F. Leslie Halliday [*F*], President of the Manchester Society of Architects, proposed the toast of The Royal Institute of British Architects and its Allied Societies, which was responded to by the President, R.I.B.A. The toast of The City of Manchester was proposed by Mr. J. Armstrong [*A*], and responded to by the Lord Mayor of Manchester, Alderman Colonel Samuel P. Dawson, O.B.E. The toast of The Guests was proposed by Mr. C. Gustave Agate [*F*], and responded to by Mr. E. Jordon and the Secretary, R.I.B.A.

GENERAL NOTES

Leverhulme Research Fellowships, 1951

Application is invited for Fellowships and Grants in aid of research. The Fellowships and Grants are intended for senior workers who are prevented by routine duties or pressure of other work from carrying out research. They are limited to British-born subjects normally resident in the United Kingdom. In exceptional circumstances the Trustees may waive the condition as to residence. The Trustees are also prepared to consider applications from groups of workers engaged upon co-operative programmes of research particularly from those engaged upon long-distance programmes.

The duration of the awards will not normally extend over more than two years or less than three months and the amount will depend on the nature of the research and the circumstances of the applicant. Forms of application may be obtained from the Secretary, Lord Hadenguest, M.C., Leverhulme Research Fellowships, 3/5 Salisbury Square, London, E.C.4. Applications must be received on or before 1 March 1951. Awards will be announced in July and will date from 1 September 1951.

Rome Scholarship in Architecture 1951

This year the Faculty of Architecture of the British School at Rome revised the conditions for the Rome Scholarship competition in order that no candidate might be encouraged to devote considerable time and trouble to the preparation of a final scheme before he had demonstrated, by a separate *en loge* test, his ability for imaginative planning.

The programme set for this year's *en loge* test, which was held in London and lasted 32 hours, was for a 'Summer Retreat for a Foreign Ambassador in Britain', the site and requirements for which were specified in the programme. The subject of the programme was announced to candidates one week before the start of the test.

The Faculty have now examined the designs presented in answer to this programme by the 8 candidates previously selected for admission to the *en loge* session. The Faculty were disappointed to find very little evidence of the

design quality and planning ability which they consider to be a minimum standard for this important award. The Faculty were ready, in an *en loge* test of this kind, to make allowances for shortcomings in presentation and to overlook failures to complete the required drawings in full, but great surprise was expressed that no candidate appeared to be capable of solving, in a workmanlike and imaginative manner, the far from difficult planning problem which was set.

With great reluctance the Faculty have, therefore, decided that the results do not justify their proceeding with the final stage of the competition. Accordingly the Rome Scholarship for 1951 will not be awarded.

The Society for the Protection of Ancient Buildings

The Society for the Protection of Ancient Buildings is frequently asked whether facilities are available for the young practising architect and for the staff of local authorities who are responsible for old buildings to obtain knowledge of the Society's principles and methods of repair. To meet this demand the Society is arranging a week's course consisting of lectures, discussions and visits to cover the many important aspects of repair work.

At the present time, when so much overdue repair is waiting to be done, it is apparent that there will be no lack of work of this character for many years. It is, therefore, essential that more architects should possess an acquaintance not only with the constructional methods of the past, but with the principles underlying the sympathetic and conservative treatment of old buildings. It is particularly hoped that it will be found possible for local authorities and others to give facilities to architect members of their staff so that they can take advantage of this scheme. It is proposed that the course should cover the period 30 April to 5 May.

The Society invites those who are interested to apply for further details to the Secretary, The Society for the Protection of Ancient Buildings, 55 Great Ormond Street, London, W.C.1.

Membership Lists

ELECTION: 9 JANUARY 1951

The following candidates for membership were elected on 9 January 1951:

AS FELLOWS (9)

Fielder: George Harold [*A* 1922.]
Nelson: Clement Osmond [*A* 1897], Bournemouth.
Plumley: Donald John Grant [*A* 1921], Tonbridge.
Spencer: Alfred Lloyd [*A* 1937].
Stewart: Cecil, D.A. (Edin.), A.M.T.P.I. [*A* 1936], Manchester.

and the following Licentiates who are qualified under Section IV, Clause 4 (*c*) (ii) of the Supplemental Charter of 1925:

Coward: Alan Damien, Guildford.
Goldsbrough: Francis, Birmingham.
Hammick: Hubert James, Plymouth.
Jackman: Harry, Leeds.

AS ASSOCIATES (106)

Aitken: Joseph Murray, D.A. (Edin.), Hawick.
Allmark: Kenneth Harold, B.A. (Arch) (Manchester), Bury.
Allsop: Keith John, Market Harborough.
Anderton: John David, Dipl.Arch. (Leeds), Doncaster.
Angus: Alexander Valentine, Worcester Park.
Armstrong: Eileen Barbara Leslie (Miss), Dipl.Arch. (Leeds), Margate.
Ault: Anthony James, Gloucester.
Bailey: Colin James, B.Arch. (Wales), Abercynon.
Baker: Valerie Eileen (Miss), Esher.
Baldwin: David, Dipl.Arch. (Leeds), Timperley.
Ball: Peter John, Dip.Arch. (Leics.), Leicester.
Bannister: Edward James Thomas, Grays.
Barnwell: Morris Harvard, Dip.Arch. (Birm.), Coventry.
Bass: Geoffrey Alan, Dip.Arch. (Leics.), Leicester.
Beaumont: Richard Cecil, B.A. (Arch.) (Sheffield), Leighton Buzzard.
Blayney: John Brian, Dip.Arch. (Manchester), Manchester.
Bone: Peter Michael, Leicester.
Bowman: Denis.
Brooks: Geoffrey Hilton, Bolton.
Browning: Eric Charles, Dover.
Cameron: Ian, Dip.Arch. (Nottm.), Lowdham.
Cartledge: Dennis, B.Arch. (L'pool), Handforth.
Cassidy: Richard Ross Forbes, Edinburgh.
Christy: David Alan Thomas, Dip.Arch. (Leics), Derby.
Clarke: Lewis James, Dip.Arch. (Leics), Loughborough.
Clarke: William James, D.A. (Dundee), Dundee.
Cooper: Elizabeth Mary (Miss), B.A. (Arch.) (Sheffield), Sheffield.
Cooper: Giles, Dip.Arch. (The Polytechnic), Beaconsfield.
Cross: Michael Franks, Dip.Arch. (Nottm.), Nottingham.
David: Mark Philip, Dip.Arch. (Cardiff), Merthyr Tydfil.
Deas: James, Aberdeen.
de Saulles: Patrick Philip.
Dilworth: Peter Downes, B.A. (Cantab), B.A. (Arch.) (Manchester), Stockport.
Dinsdale: John Bentham, Dipl.Arch. (Leeds), Ilkley.
Dowell: Norman Charles, Wakefield.
Dunning: John Archibald, Dip.Arch. (Cardiff), Cardiff.
Eley: Blanche Stella (Miss), Northampton.
Ellis: Norman Elam Thomas, Bromley.
Eynon: John Marles, Dip.Arch. (Cardiff), Cardiff.
Fitt: Richard Harold, Havant.
Fotheringham: Charles, M.C., D.A. (Glas.), Glasgow.
Gill: Albert Frederick.
Goddard: George Louis.
Goodman: David, Dip.Arch. (Cardiff), Cardiff.
Gowland: Henry, Newcastle-upon-Tyne.
Gray: George Thomas.
Green: Arthur Ronald [*L*], Croydon.
Gregory: Charles Dawson, B.Arch. (Dunelm), Seahouses.
Griffin: Arthur John, B.Arch. (L'pool), Oxford.
Hampton: Peter, Shoreham-by-Sea.
Handley: Mervyn Bellwood, B.A. (Arch.) (Lond.).
Hardy: Roy Hamilton, Dip.Arch. (Leics.), Loughborough.
Harper: Robert Linden, Dip.Arch. (Birm.), Stoke-on-Trent.
Holme: Richard William.
Howell: Denville Frederick.
Howes: Gerald Vernon, Weybridge.
Humphreys: David Evan, Dip.Arch. (Cardiff), Cardiff.
Jack: William Thomas, D.A. (Dundee), Perth.
Jackson: Anthony, Dip.Arch. (The Polytechnic).
Jones: Kenneth George, Dip.Arch. (The Polytechnic).
Keddie: Alistair Gordon, D.A. (Dundee), Dundee.
Kenney: Michael William Llewellyn, Dip.Arch. (Nottm.), Nottingham.
Kent: Oliver, Bury.
Kershaw: Joyce (Mrs.), Manchester.
Leech: Cecil Winfield, Dip.Arch. (Nottm.), Derby.
Lipley: James Charles, Broxbourne.
Long: Ophelia Mary Alison (Miss), Reigate.
McCormick: Desmond Hugh, Dipl.Arch. (L'pool), Dunlaoghaire.
Manning: Thomas Frederick Alston, B.A. (Arch.) (Lond.).
Minton: Barrington John, Dip.Arch. (Nottm.), Nottingham.
Morley: Henry Frederick, M.A. (Cantab), Bognor Regis.
Nankivell: William Hugh, Bishops Waltham.
Ney: Rainer Peter Hamilton.
Nightingale: Joan (Miss), B.Arch. (L'pool), Bishop Auckland.
Parnes: Helen (Mrs.).
Phillips: John Hugh, Dip.Arch. (Cardiff), Cardiff.
Pickering: John, Dip.Arch. (Leics.), Leicester.
Porter: John William, Ipswich.
Powell: Peter William George.
Radford: Robert, Toft.
Richards: John Timothy, B.Arch. (Wales), Abergavenny.
Robinson: Frank, D.F.M., Manchester.
Robinson: Graham, Barry.
Russell: Bernard John, Dip.Arch. (Leics.), Leicester.
Rutherford: Ian Forbes, Bedford.
Saunders: Cyril Peter, Paignton.
Schonberg: Thomas Bernard Hugo, B.Sc. (Arch.) (Glas.), Glasgow.
Searle: Brian Arthur, Dipl.Arch. (L'pool), Burton-on-Trent.
Shaw: Frank Kenneth, Sutton-in-Ashfield.
Shaw: Margaret Joan (Miss), B.Arch. (L'pool), Heswall.
Spenceley: Peter James, Warrington.
Spon: James Arthur.
Stones: Ronald, Dipl.Arch. (Leeds), Barnsley.
Sutcliffe: John, B.A. (Arch.) (Manchester), Oldham.
Thewlis: Jack, Stafford.
Thomas: Lewis Iorwerth Maurice, Llanarth.
Thomas: Ralph Dennis, Bristol.
Thurgarland: Ronald, Norwich.
Turnbull: Charles Frederick John, D.A. (Edin.), Hawick.
Turner: Robert Edward.
Watson: Robert, D.A. (Edin.), Dunfermline.
Williams: Thurston Monier.
Wilson: Norman Ramsay, D.A. (Glas.), Glasgow.
Winter: Douglas, Mansfield.
Winter-Lotimer: June Doris (Miss), Chislehurst.
Woolley: Gerard Cawdron, Dip.Arch. (Sheffield), Doncaster.

AS LICENTIATES (8)

Fennamore: John Edwin, Plymouth.
Gidlowe: Stanley, Bury St. Edmunds.
Hagger: Burt James Leslie, Bedford.
Norman: Eric Marshall, Watnall.
Pine: Arthur Tattersall.
Richardson: Lawrence Irvine, Leeds.
Vincent: Allan William, Harwich.
Whiteman: Alec, Coventry.

ELECTION: 6 FEBRUARY 1951

The following candidates for membership were elected on 6 February 1951.

AS FELLOWS (5)

Bonsall: Richard Emrys [*A* 1938], Aberystwith.
Gardner-Medwin: Robert Joseph, B.Arch.,

Dip. C.D. (Liverpool), A.M.T.P.I. [*A* 1932], Edinburgh.
Johnston: Ninian Rutherford Jamieson, D.A. (Glas.), A.M.T.P.I. [*A* 1934], Glasgow.
Lawrence: Frederick Orchard, B.Arch. (Liverpool) (Rome Scholar in Architecture 1920) [*A* 1919], Liverpool.
Thoms: William George [*A* 1913], Nottingham.

AS ASSOCIATES (56)

Alexander: Douglas, Hatfield.
Alexander: Theodore Emmanuel.
Apps: William Geoffrey, New Barnet.
Bacon: Leslie Victor, Marlborough.
Biggins: Ronald Samuel, B.Arch. (Liverpool), Whitchurch, Salop.
Bruce: Alastair Charles, D.A. (Dundee), Lincoln.
Burden: John Reginald.
Choksey: Pesi Jehangir.
Cole: Austin Oliver, Dip.Arch. (Sheffield), Willingham.
Cran: Jean Elizabeth (Miss), Aberdeen.
Dean: Helen Kathleen (Miss), B.Arch. (Liverpool), Liverpool.
Dennis: Raymond Thomas, Dip.Arch. (Nottm.), Nottingham.
Dupree: David John, West Wickham.
Durling: Peter John Corder, Bath.
Farrington: Douglas Hubert.
Galley: Joseph Robert.
Grossey: Duncan George, Dip.Arch. (Cardiff), Cardiff.
Hall: William Donald Campbell, B.Arch. (Dunelm), Hexham.
Harvey: Kenneth, M.C. Dip.Arch. (Manchester), Bolton.
Helps: Stella (Miss), Rosscarbery, Co. Cork.
Hill: Julian Ledger.
Harris: Morris Bradbury, Leicester.
Johnson: Richard Victor, B.Arch. (Liverpool), Altrincham.
McKay: Peter Harrison, B.Arch. (Liverpool), Giffnock.
McKillop: Alan Duncan, D.A. (Edin.), Edinburgh.
Mechan: Gordon William Hamilton, D.A. (Dundee), Dundee.
Meldrum: Edward Alexander, Aberdeen.
Metcalfe: Michael, Tilehurst.
Moodie: Eric Goldsmith, B.Sc. (Arch.) (Glas.), Rothesay.
Morris: Evan John, Dip.Arch. (Leics.), Leicester.
Morris: Hugh Cameron.
Motion: Alexander Tawse, D.A. (Edin.), Glasgow.
Munro: Gordon Robertson, D.A. (Dundee), Cupar.
Mutch: Forbes Robertson, Dip.Arch. (Nottm.), Nottingham.
Nicol: Charles Adams, Dip.Arch. (Abdn.), Aberdeen.
Nowosielski-Slepowron: Anna Maria (Mrs.), D.A. (Glas.), Edinburgh.
Oldfield: Alan John Clayworth, Dip.Arch. (The Polytechnic).
Perkin, George Henry Craddock, Dipl.Arch. (L'pool), Ferring-by-Sea.
Pilch: Roman Martin, D.A. (Dundee), Comrie.
Ricketts: George Henry, Surbiton.
Robinson: Douglas Oswald, Dip.Arch. (Sheffield), Sheffield.
Rostron: Jerrold, Rugby.
Scott: Peter Walter, Barnet.
Shepperson: Frank Percy, Dip.Arch. (Nottm.), Sutton-in-Ashfield.
Smith: George, Dip.Arch. (Dunelm), Houghton-le-Spring.
Smith: Ian Neil, Penicuik.
Tempest: Harold Cedric, Dipl.Arch. (Leeds), Bradford.
Thomson: Joseph Bruce, Dip.Arch. (Abdn.), Aberdeen.
Thorburn: Kathleen Muriel (Miss), Rayleigh.
Towell: Kenneth William, Bolton.
Weller: Ruth (Miss), Wolverhampton.
Williams: David Owen, New Malden.
Wilson: John Charles Eunson, D.A. (Edin.), Edinburgh.
Wilson: Maurice, Consett.
Wooldridge: Helen Marion Borger (Miss), Dipl.Arch. (U.C.L.).
Worthington: Ronald James, Dip.Arch. (Cardiff), Cardiff.

AS LICENTIATES (6)

Cranston: Alexander Reynolds Hunter.
Harris: George Edward.
MacGruer: John George, Edinburgh.
McLean: William, Bournemouth.
Miller: Francis David Stirton, St. Boswells.
Rothwell: Rolf Holroyd, Manchester.

ELECTION: 3 APRIL 1951

An election of candidates for membership will take place on 3 April 1951. The names and addresses of the candidates with the names of their proposers, found by the Council to be eligible and qualified in accordance with the Charter and Bye-laws, are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary, R.I.B.A., not later than Monday 5 March 1951.

The names following the applicant's address are those of his proposers.

AS HON. FELLOW (1)

H.R.H. The Duke of Edinburgh, K.G., Clarence House, St. James's, S.W.1. Proposed by the Council.

AS HON. ASSOCIATES (2)

Oswald: Arthur Stanley, M.A. (Cantab), Rosslyn House, Dormansland, Lingfield, Surrey. Proposed by the Council.

Rosse: Earl of, Laurence Michael Harvey, M.B.E., Womersley Park, Doncaster. Proposed by the Council.

AS FELLOWS (6)

Bunyan: James [*A* 1929], Messrs. Cooper and Co's. Stores Ltd., Architectural Dept., 32 Herbert Street, Glasgow, N.W., 68 Randolph Road, Broomhill, Glasgow, W.1. T. S. Cordiner, G. F. Shanks, William McCrea.

Drury: George Burrows, Dipl.Arch. (Leeds) [*A* 1933], Technical Advisor (Premises Dept.), Barclays Bank Ltd., 42 Gracechurch Street, E.C.3; 55 Kings Road, Windsor, Berks. J. A. Dartnall, R. F. Reekie, A. H. Ley.

Foster: Robert Oswald [*A* 1937], Midland Bank Chambers, Buckhurst Hill, Essex; 'The Mount', Albion Hill, Loughton, Essex. R. C. Foster, Harold Conolly, H. S. Goodhart Rendel.

Holt: Felix [*A* 1921], 5 Tithebarn Street, Liverpool; 'Stivelooms', The Village, Heswall, Wirral, Cheshire. Lieut.-Col. Ernest Gee, F. C. Saxon, Gilbert Fraser.

Lidbetter: Hubert Martin [*A* 1938], 2 Verulam Buildings, Gray's Inn, W.C.1; 5 The Leys, N.2. H. Lidbetter, T. E. Scott, A. Bailey.

and the following Licentiate who has passed the qualifying Examination:

Sharpe: Kenneth Leslie, 158 Lynmouth Avenue, Morden, Surrey. W. J. Durnford, J. F. Howes, F. L. Jackman.

AS ASSOCIATES (76)

The name of a school, or schools after a candidate's name indicates the passing of a recognized course.

Ainsworth: Ronald Arthur [Special Final], 60 Dallas Road, Lancaster. C. E. Pearson, G. N. Hill, A. T. Nicholson.

Anderson: Bernard Lewis [Final], 336 Ings Road, Hull, Yorks. J. Konrad, G. D. Harbron, Edgar Farrar.

Andrews: Bernard George [Final], 23 Wordsworth Avenue, Cheltenham. H. Bramhill, Eric Cole, G. H. Ryland.

Bailey: Harold [Final], Ascot, Preston Road, Euxton, Chorley, Lancashire. Q. M. Bluhm, U. A. Coates, L. S. Stanley.

Baker: Christine Anna Sherwood (Miss), Dip.Arch. (Manchester) (Victoria Univ., Manchester: Sch. of Arch.), 5 Alexandra Road, South, Whalley Range, Manchester, 16. Prof. R. A. Cordingley, L. C. Howitt, F. L. Halliday.

Bancroft: Francis John (Nottingham Sch. of Arch.), 'Haytor', Glen Road, Burton Joyce, Notts. Cecil Howitt, C. F. W. Haseldine, J. W. M. Dudding.

Bishop: Arthur [Final], 134 Sefton Street, Southport, Lancs. Norman Jones, Leonard Rigby, G. N. Hill.

Bishop: David William (Northern Poly. (London): Dept. of Arch.), 49 Shaftesbury Avenue, Southampton. T. E. Scott, Col. R. F. Gutteridge, A. C. Townsend.

Blampied: Michael Renouf [Final], Flat 2, No. 1, Pond Place, Chelsea, S.W.3. T. A. Lodge, N. E. S. Morris, L. S. Stanley.

Boyle: Kenneth Joseph, B.Arch. (Liverpool) (Liverpool Sch. of Arch.: Univ. of Liverpool), 49 Oulton Road, Liverpool, 16. Prof. L. B. Budden, B. A. Miller, F. X. Velarde.

Bruckland: John Frederick (Northern Poly. (London): Dept. of Arch.), 80 Montagu Crescent, Edmonton, N.18. T. E. Scott, A. M. Chitty, B. H. Peake.

Burnett: Douglas John, B.Arch. (Liverpool) (Liverpool Sch. of Arch.: Univ. of Liverpool), Halfacre, Budleigh Salterton, Devon. Prof. L. B. Budden, B. A. Miller, F. X. Velarde.

Campbell: Ian Ley Duncan (Arch. Assoc. (London): Sch. of Arch.), Fortune Cottage, Beckley, Rye, Sussex. R. F. Jordan, A. R. F. Anderson, R. E. Enthoven.

Carse: Eric Setrey (Northern Poly. (London) Dept. of Arch.), 23 Bloomsbury Square, W.C.1. T. E. Scott, G. I. C. Highet, R. E. Enthoven.

Chessum: Bryan Carrington [Final], 5 The Orchard, Winchmore Hill, N.21. T. E. Scott, Alfred Burr, R. B. Craze.

Cole: Sylvia Sara (Miss) (Northern Poly. (London): Dept. of Arch.), 4 Grove Hall Court, St. Johns Wood, N.W.8. T. E. Scott, Anthony Minoprio, H. G. C. Spencely.

Connell: James Joseph, B.Arch. (Dublin) (Univ. Coll., Dublin, Ireland: Sch. of Arch.), 47 Iona Road, Glasnevin, Dublin. Prof. J. V. Downes, J. J. Robinson, P. J. Munden.

Curley: Henry, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 6 Cae-Gwyn Road, Whitchurch, Glam. Lewis John, Harry Teather, C. F. Jones.

Davies: Anthony Hinchcliffe (Arch. Assoc. (London): Sch. of Arch.), 140 Highbury New Park, N.5. R. F. Jordan, A. R. F. Anderson, A. H. Devereux.

Duckworth: Richard Bryan [Final], 37 Daventry Road, Chorlton-cum-Hardy, Manchester, 21. L. Yates, C. E. Pearson, H. T. Seward.

Errington: John, B.Arch. (Dunelm) (King's Coll. (Univ. of Durham), Newcastle-upon-Tyne, Sch. of Arch.), 2 Pelaw Terrace, South Pelaw, Chester-le-Street, Co. Durham. Prof. W. B. Edwards, W. Milburn, J. H. Napper.

Fuller: Adrian Bevis, Dip.Arch. (Nottm.) (Nottingham Sch. of Arch.), 71 Davies Road, West Bridgford, Nottingham. R. W. Schofield, C. St. C. Oakes, A. E. Eberlin.

Gibb: John Anderson, D.A. (Glas.) (Glasgow Sch. of Arch.), 3 Linwood Gardens, Lewis Street, Stranraer, Scotland. Prof. W. J. Smith, F. R. Burnet. J. Bell.

Gibbons: Peter Philip (Birmingham Sch. of Arch.), 14 Varley Road, Erdington, Birmingham, 24. A. Douglas Jones, T. M. Ashford, R. Edmonds.

Good: Anthony Ernest (Northern Poly. (London): Dept. of Arch.), 48 Woodgrange Road, Forest Gate, E.7. T. E. Scott, S. F. Burley, H. Bramhill.

Hallam: Clifford George Royce (Nottingham Sch. of Arch.), 109 Repton Road, West Bridgford, Nottingham. C. St. C. Oakes, Cecil Howitt, J. W. M. Dudding.

Harrison: William Colquhoun, D.A. (Glas.) (Glasgow Sch. of Arch.), 136 Weirwood Avenue, Garrowhill, Baillieston, Glasgow. Prof. W. J. Smith, J. A. Coia, T. J. Beveridge.

Harwood: Leonard Charles (Sch. of Tech. Art and Commerce, Oxford: Sch. of Arch.), 1 Manor Place, Oxford. E. A. L. Martyn, H. W. Smith, David Beecher.

Hastilow: Noel [Special Final], 16 Colleen Avenue, Kings Norton, Birmingham, 30. H. W. Hobbiss, Herbert Jackson, Reginald Edmonds.

Hayes: Eric Reginald (Northern Poly. (London): Dept. of Arch.), The Knoll, Eliot Hill, Lewisham, S.E.13. T. E. Scott, Basil Spence, L. S. Sullivan.

Hayes: Terence Benjamin [Special Final], 22 Abbotsbury Way, Ham Estate, Plymouth. E. U. Channon, J. L. Fouracre, F. J. Taylor.

Healy: Joan (Miss), B.Arch. (Dublin) (Univ. Coll., Dublin, Ireland: Sch. of Arch.), 16 Fitzwilliam Square, Dublin. Prof. J. V. Downes, Vincent Kelly, J. O'H. Hughes.

Hewish: Ronald Arthur [Final], 13A Station Square, Petts Wood, Orpington, Kent. S. G. Soper, T. E. Scott, S. F. Burley.

Holland: Leonard Sidney (Northern Poly. (London): Dept. of Arch.), 8 Zoffany Street, N.19. T. E. Scott, H. Bramhill, S. F. Burley.

Holt: Michael Edward, Dip.Arch. (Nottm.) (Nottingham Sch. of Arch.), 40 Toston Drive, Wollaton Park, Nottingham. J. R. Piggott, C. St. C. Oakes, Cecil Howitt.

Hooper: John Downing, Dip.Arch. (Leics.) (Leicester Coll. of Art and Tech.: Sch. of Arch.), 29 Heather Drive, Maidstone, Kent. S. H. Loweth, R. T. Green, L. H. McDermott.

Jones: George Wilkes, B.A. (Arch.) (Manchester) (Victoria Univ., Manchester: Sch. of Arch.), 21 Chretien Road, Northenden, Manchester. Prof. R. A. Cordingley, J. P. Nunn, J. S. Beaumont.

Keen: Frederick Jack [Final], 68 Chamberlain Avenue, Stoke-on-Trent. E. T. Watkin, J. B. Adams, Clifton Edwards.

King: Emily Muriel Daphne (Mrs.) (Arch. Assoc. (London): Sch. of Arch.), Little Croham, Deepdene Avenue, Croydon, Surrey. R. F. Jordan, Henry Elder, H. G. Goddard.

Knight: John Richard Gordon (Arch. Assoc. (London): Sch. of Arch.), 44 Grantchester Road, Cambridge. R. F. Jordan, Henry Elder, Arthur Korn.

Lefkovitch: Alfred, Dip.Arch. (The Polytechnic) (The Poly., Regent Street, London: Sch. of Arch.), 80 Canterbury Road, Leyton, E.10. J. S. Walkden, Peter Moro, David Jenkin.

Lewis: David Meredydd, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 'Nanteos', Cefn Coed Crescent, Penylan, Cardiff. Lewis John, Sir Percy Thomas, L. R. Gower.

Macdonald: Kenneth Roderick (King's Coll. (Univ. of Durham), Newcastle-upon-Tyne, Sch. of Arch.), 153 Dryden Road, Gateshead, 9, Co. Durham. Prof. W. B. Edwards, T. J. Cahill, J. H. Napper.

MacGillivray: Peter Lauchlan Macdonald (Edinburgh Coll. of Art: Sch. of Arch.), 38 Denny Street, Inverness. Alexander Cullen, J. A. Ross, W. J. Taylor.

McIntosh: Frederick Malgrine Dalgetty, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), 92 Scott Street, Perth, Scotland. John Needham, W. E. Thomson, T. H. Thoms.

MacIver: Angus Lewis, M.A. (Cantab) (Arch. Assoc. (London): Sch. of Arch.), Westview Lodge, Ross-on-Wye, Herefordshire. R. F. Jordan, A. R. F. Anderson, R. E. Enthoven.

Marflitt: John William [Final], 57 Duesbery Street, Princes Avenue, Hull. J. Konrad, J. P. Taylor, G. D. Harbron.

Matthew: James Ford, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), 'Balmurnie', 39 Middlebank Crescent, Dundee. John Needham, T. H. Thoms, G. C. Young.

Montague: Hubert John (Arch. Assoc. (London): Sch. of Arch.), Purbeck House, Vale Road, Bushey, Herts. R. F. Jordan, Henry Elder, C. H. Stableford.

Moore: Ian Frederick, B.Arch. (Liverpool) (Liverpool Sch. of Arch.: Univ. of Liverpool), 16 Wentworth Close, Morden, Surrey. Prof. L. B. Budden, F. X. Velarde, B. A. Miller.

Morris: Richard Francis, B.Arch. (Dublin) (Univ. Coll., Dublin, Ireland: Sch. of Arch.), 4 Rosmeen Gardens, Dun Laoghaire, Co. Dublin. Prof. J. V. Downes, Raymond McGrath, Vincent Kelly.

Muchall: James Bernard (King's Coll. (Univ. of Durham), Newcastle-upon-Tyne, Sch. of Arch.), The Lodge, St. Mary's Hospital, Stannington, Morpeth, Northumberland. Prof. W. B. Edwards, G. H. Gray, J. H. Napper.

Napier: John Augustus, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 2 Plasturton Gardens, Cardiff. Lewis John, Sir Percy Thomas, T. A. Lloyd.

Potts: Alan John (Northern Poly. (London): Dept. of Arch.), 88 West View, Letchworth, Herts. T. E. Scott, Frankland Dark, P. V. Mauger.

Purkis: John Cecil [Final], 4 Sherrards Green Road, Malvern, Worcestershire. A. C. Townsend, V. G. Cogswell, G. J. Jolly.

Ramsden: Beryl (Miss), B.A. (Arch.) (Manchester) (Victoria Univ., Manchester: Sch. of Arch.), 11A Shackliffe Road, Moston, Manchester, 10. Prof. R. A. Cordingley, L. C. Howitt, Edgar Sutcliffe.

Richardson: Derek John (Victoria Univ., Manchester: Sch. of Arch.), 12 Kingsley Drive, Cheadle Hulme, Cheshire. Prof. R. A. Cordingley, J. P. Nunn, F. L. Halliday.

Rose: Edgar Alan, Dip.Arch. (Manchester) (Victoria Univ., Manchester: Sch. of Arch.), 75 Downham Crescent, Heaton Park, Prestwich, Lancs. Prof. R. A. Cordingley, F. L. Halliday, J. P. Nunn.

Rowlands: Elisabeth Chorley (Mrs.) (Arch. Assoc. (London): Sch. of Arch.), 389 The Highway, E.1. R. F. Jordan, Henry Elder, H. G. Goddard.

Samuels: Gerald (Northern Poly. (London): Dept. of Arch.), 5 Mafeking Road, Tottenham, N.17. T. E. Scott, S. F. Burley, G. E. Bright.

Savage: Cecil Payne [Final], 54 Haypark Avenue, Ormeau Road, Belfast. R. S. Wilshere, R. H. Gibson, J. R. Young.

Sharp: Derek Joseph (Northern Poly. (London): Dept. of Arch.), Station Hotel, 57 North Street, Horsham, Sussex. T. E. Scott, R. J. Hurst, C. J. Kay.

Shaw: William John Robert (Arch. Assoc. (London): Sch. of Arch.), 42 The Downs, Herne Bay, Kent. R. F. Jordan, Henry Elder, A. R. F. Anderson.

Slade: Howard John, Dip.Arch. (Leics.) (Leicester Coll. of Art and Tech.: Sch. of Arch.), 'Hyfrydle', Llangefni, Anglesey. F. Chippindale, S. Penn Smith, G. A. Cope.

Smyth: Thomas, D.A. (Edin.) (Edinburgh Coll. of Art: Sch. of Arch.), 2 Wardens Close, Edinburgh, 1. E. Riss, and applying for nomination by the Council under the provisions of Bye-law 3 (*d*).

Story: Raymond Dennison, B.Arch. (Dunelm) (King's Coll. (Univ. of Durham), Newcastle-upon-Tyne, Sch. of Arch.), 11 Chubb Hill, Whitby, Yorks. Prof. W. B. Edwards, Prof. J. S. Allen, J. H. Napper.

Stott: Derek Taylor [Final], 855 Edenfield Road, Norden, Rochdale, Lancs. Harold Bowman, Francis Jones, A. Douglas Jones.

Sweet: John Macaulay, B.Arch. (Liverpool) (Liverpool Sch. of Arch.: Univ. of Liverpool), 'Llyn-y-Coed', Usk, Monmouthshire. Prof. L. B. Budden, B. A. Miller, F. X. Velarde.

Tench: George Douglas [Final], Hagg Hill, Blaydon-on-Tyne, Co. Durham. W. W. Tasker, G. E. Charlewood, F. W. Harvey.

Thomas: Harries (Arch.Assoc. (London): Sch. of Arch.), 13 Ruislip Close, Ruislip Road, Greenford, Middx. R. F. Jordan, A. R. F. Anderson, The Hon. Godfrey Samuel.

Thompson: Clive Beaumont, Dipl.Arch. (Leeds) (Leeds Sch. of Arch.), Flat 3, 30 Rutland Road, Harrogate, Yorks. W. A. Eden, D. A. Fowler, Prof. J. S. Allen.

Turner: Frank [Final], 'Lyndene', St. Wilfrid's Road, West Hallam, Derbyshire. R. W. Cooper, C. H. Calvert, C. F. W. Haseldine.

Vaughan: John Maxwell, B.A. (Lond.) (Bartlett Sch. of Arch.: Univ. of London), Deane Lodge, Kingsgate Road, Winchester. L. S. Stanley, Prof. H. O. Corfiato, D. du R. Aberdeen.

Watson: Gordon Inglis [Final], 107 Rokeby Park, Kingston-upon-Hull. Edgar Farrar, Joseph Konrad, G. D. Harbron.

Whitton: Robert Farquharson, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), 55 Castle Street, Broughty Ferry, Dundee. John Needham, T. H. Thoms, G. C. Young.

Wilson: John, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), 'Ashlar', Cupar, Fife. John Needham, T. H. Thoms, William Williamson.

AS LICENTIATES (6)

Clarke: Russell Frederic Rasdell, 17 Grimstone Terrace, Houndiscombe Road, Plymouth; 6 Lyndhurst Road, Peverell, Plymouth. J. L. Fouracre, F. J. Taylor, S. R. Edwards.

Clough: Dennis Maskew, B.A.Oxon., 115 Park Street, Park Lane, W.1; 83 Strand-on-the-Green, Chiswick, W.4. S. Clough, S. G. Jeeves, P. G. Budgen.

Gaulton: Eric Noel, Senior Housing Architect, County Borough of Southampton, Civic Centre, Southampton; 78 Wilton Gardens, Upper

Shirley, Southampton. Applying for nomination by the Council under the provisions of Bye-law 3 (*d*).

Howell: William Thomas George, c/o Messrs. Samuel Stevenson and Sons [*F*], 83 Royal Avenue, Belfast; 69A Victoria Road, Holywood, Co. Down, N. Ireland. W. J. H. Stevenson, J. R. Young, R. H. Gibson.

Reffitt: Joseph Slater, c/o Messrs. Chippindale and Edmondson, Bradford; 5 St. Marks Avenue, Harrogate. Benjamin Chippindale, N. H. Fowler, W. H. King.

Webster: Norman Neville, 1A and 2A Station Street, Spalding, Lincs; 'Greycourt', 50 West Parade, Spalding. W. E. N. Webster and the President and Hon. Secretary of the Nottingham, Derby and Lincoln Architectural Society under the provisions of Bye-law 3 (*a*).

Members' Column

This column is reserved for notices of changes of address, partnership and partnerships vacant, or wanted, practices for sale or wanted, office accommodation, and personal notices other than of posts wanted as salaried assistants for which the Institute's Employment Register is maintained.

APPOINTMENTS

Mr. H. Nevile Player [*A*] has been appointed Borough Architect of Widnes. His address for future correspondence, etc., is Borough Architect's Office, Brendan House, Widnes, Lancs.

Mr. D. W. Sharpe [*A*], at present Assistant County Architect, Salop County Council, has been appointed Deputy County Architect to the Worcestershire County Council, and will take up his duties on 1 March at 14 Castle Street, Worcester.

Mr. T. H. Carline, A.M.T.P.I. [*A*], has been appointed Chief Planning Assistant (Architecture) to the Cheshire County Council. His address is Bridgegate House, Lower Bridge Street, Chester.

Mr. R. W. Clayton [*A*] has taken up the appointment of Architect to the Norton R.D.C., Welham Road, Norton, Malton, Yorkshire, and will be pleased to receive trade catalogues etc.

PRACTICES AND PARTNERSHIPS

Mr. Cecil T. Mitchell [*F*] is now practising from the 'Oude Huis', Main Street, Somerset West, C.P., South Africa, and will be pleased to receive trade catalogues etc. especially from firms who have representatives in South Africa.

Mr. Ronald Sims [*A*] and **Mr. Patrick Coles** [*A*] have entered into partnership. The practice is styled **Frederic Lawrence and Partners,** 93 Southbourne Road, Bournemouth, Hampshire (Southbourne 2261). They will be pleased to receive trade catalogues etc.

Mr. J. A. Hey [*L*] has commenced practice at Yorkshire Penny Bank Chambers, 1 Colne Lane, Colne, Lancs., and would be pleased to receive trade catalogues etc.

Mr. N. Gunn Robinson [*A*] has opened an office at 88 Argyle Street, Birkenhead, and would be pleased to receive trade catalogues etc.

Mr. Harold O. Samson [*L*] has retired from the firm of **Samson, Colthurst and Steer** of Bridgwater. The practice will be continued by **Mr. Louis G. Steer** [*A*] and **Mr. Robin Shirley-Smith,** A.M.T.P.I. [*A*], under the title of **Steer and Shirley-Smith,** at 8 King Square, Bridgwater and 1 Hammet Street, Taunton.

Mr. Claude S. Jarrett [*A*] has joined the staff of **Messrs. Govan, Ferguson, Lindsay, Kaminker, Maw, Langley and Keenleyside,** of 515 Jarvis Street, Toronto, Ontario, Canada (Randolph 5455 and 6852).

Mr. Gilbert Fraser [*F*] has taken into partnership **Mr. David Hodgson Jones** [*A*]. The practice will continue under the style of **Gilbert Fraser** at 64 Rodney Street, Liverpool.

Mr. A. Douglas Robinson [*F*], **Brigadier H. E. Moore,** D.S.O., M.C. [*A*], and **Mr. William S. May,** F.R.I.C.S., have joined in partnership and will practise at 9 New Square, Lincoln's Inn, London, W.C.2 (HOLborn 5548) under the style of **Robinson, Moore and May.**

Mr. M. A. Mimmack [*A*] and **Mr. J. M. Slater** [*A*] have entered into partnership under the style of **Hopson, Hill and Partners,** continuing the practice of the late Mr. H. Hopson Hill [*L*] at 2 Leyton Green, Harpenden, Herts.

Mr. W. H. Gunton, F.R.I.C.S. [*F*], and **Mr. E. N. Clifton,** F.R.I.C.S. [*F*], have taken into partnership **Mr. C. H. Stableford** [*F*] with effect from 1 January 1951. The practice will continue under the style of **Gunton and Gunton.**

Mr. Ralph Wright [*L*], practising as **Johnston and Wright,** 13 Castle Street, Carlisle, has taken into partnership **Mr. A. R. C. Johnston** [*A*] as from 1 September 1950. The name and address of the firm remains unchanged.

Mr. R. C. Foster, M.B.E., M.C. [*F*], and **Mr. R. O. Foster** [*A*] (Tooley and Foster) have taken into partnership **Mr. H. D. Matthew,** M.B.E., M.C. [*A*], and **Mr. A. J. Power** [*A*]. The practice will continue under the same name at Midland Bank Chambers, Buckhurst Hill, Essex (BUCkhurst 2211-2).

Mr. H. Darro Quelch [*A*], practising as **Rhodarc Group,** Chartered Architects, Salisbury and Marandellas, has taken into partnership **Mr. H. H. W. B. James,** vice Mr. C. E. Robson [*A*]. The practice will continue to be known as **Rhodarc Group.** Their Salisbury address is Odysseus House, Rezende Street, Salisbury, Southern Rhodesia, where they will be pleased to receive trade catalogues etc.

On the departure of Mr. Peter Caspari [*F*] to Canada, **Mr. H. S. Jaretzki** [*L*] has taken over the goodwill of his practice and work in hand, and will practise under the style of **H. S. Jaretzki and Peter Caspari** at 20 Dorset Square, London N.W.1 (AMBassador 2833).

CHANGES OF NAME AND ADDRESS

Mr. Alexander Naglovsky [*A*], 46 Beaumont Court, London, W.4, has changed his name by Deed Poll to **Alexander Naglovsky Martel** and will in future practise under the name of **Alexander Martel** at the same address.

The title of the firm of **G. R. Tasker, Sons and Partners** (Mr. F. E. Tasker [*L*] and Mr. Norman Royce [*A*]) has been changed from 1 February 1951 to **Sir Robert Tasker and Partners** (Sir Robert Inigo Tasker acting as consultant to the firm). They will continue to practise from No. 1 Staple Inn, London, W.C.1.

Mr. Bernard H. Cox [*L*] has transferred from the Ministry of Education, Cardiff, to the Ministry of Education, Curzon Street House, Curzon Street, London, W.1.

Messrs. Sydney Clough, Son and Partners [*F*/*A*] have removed to Devonshire Close, 39 Devonshire Street, London, W.1 (Langham 7101-2-3).

Mr. J. B. Lawson [*A*] has moved from Queens Road Chambers, East Grinstead, to 'Wellside', Godstone Road, Lingfield, Surrey, where he will be pleased to receive trade catalogues etc.

PRACTICES AND PARTNERSHIPS WANTED AND AVAILABLE

Fellow (47) practising in London, wishes to contact established and busy firm or group with view to partnership or association. Capital available if required. Box 6, c/o Secretary, R.I.B.A.

Associate (35) with experience of general practice and interested in old buildings wishes to join country or provincial practice with a view to partnership. South Midlands or Southern England preferred (not South-West). Box 7, c/o Secretary, R.I.B.A.

Associate seeks partnership or senior position leading thereto. London area preferred but not essential. Capital available. Box 9, c/o Secretary, R.I.B.A.

Partnership available in progressive, old-established practice in home counties. Box 10, c/o Secretary, R.I.B.A.

Wanted to purchase, a small architectural practice in Provincial or London area. Box 12, c/o Secretary, R.I.B.A.

Associate seeks partnership or position leading thereto in country practice. 13 years' varied experience. Some capital available. Box 13, c/o Secretary, R.I.B.A.

Old-established busy West Country city practice for sale. Will consider exchange for active practice in Home Counties. Health reasons. Box 16, c/o Secretary, R.I.B.A.

WANTED

Wanted, drawing office equipment, including plan chest, filing cabinets, stools, instruments, level, staff, poles, etc. State condition and price delivered by rail to West Country. Box 17, c/o Secretary, R.I.B.A.

ACCOMMODATION

Member seeks office accommodation, preferably in Central London, for nominal use only. Would consider North-Central London. Box 8, c/o Secretary, R.I.B.A.

Members with offices in Buckingham Street, W.C.2, have room (110 sq. ft.) to let, inclusive of heating, lighting, cleaning, telephone extension and use of waiting room. Suitable for young architect or engineer. Box 14, c/o Secretary, R.I.B.A.

Member has one basement room (20 ft. by 15 ft. by 14 ft. high) to let. Suitable for draughtsman's office (with artificial light only) or storage of plans. Central heating. Rent £200 p.a. inclusive of rates. Box 15, c/o Secretary, R.I.B.A.

"A.B.S."

HOUSE PURCHASE LOANS

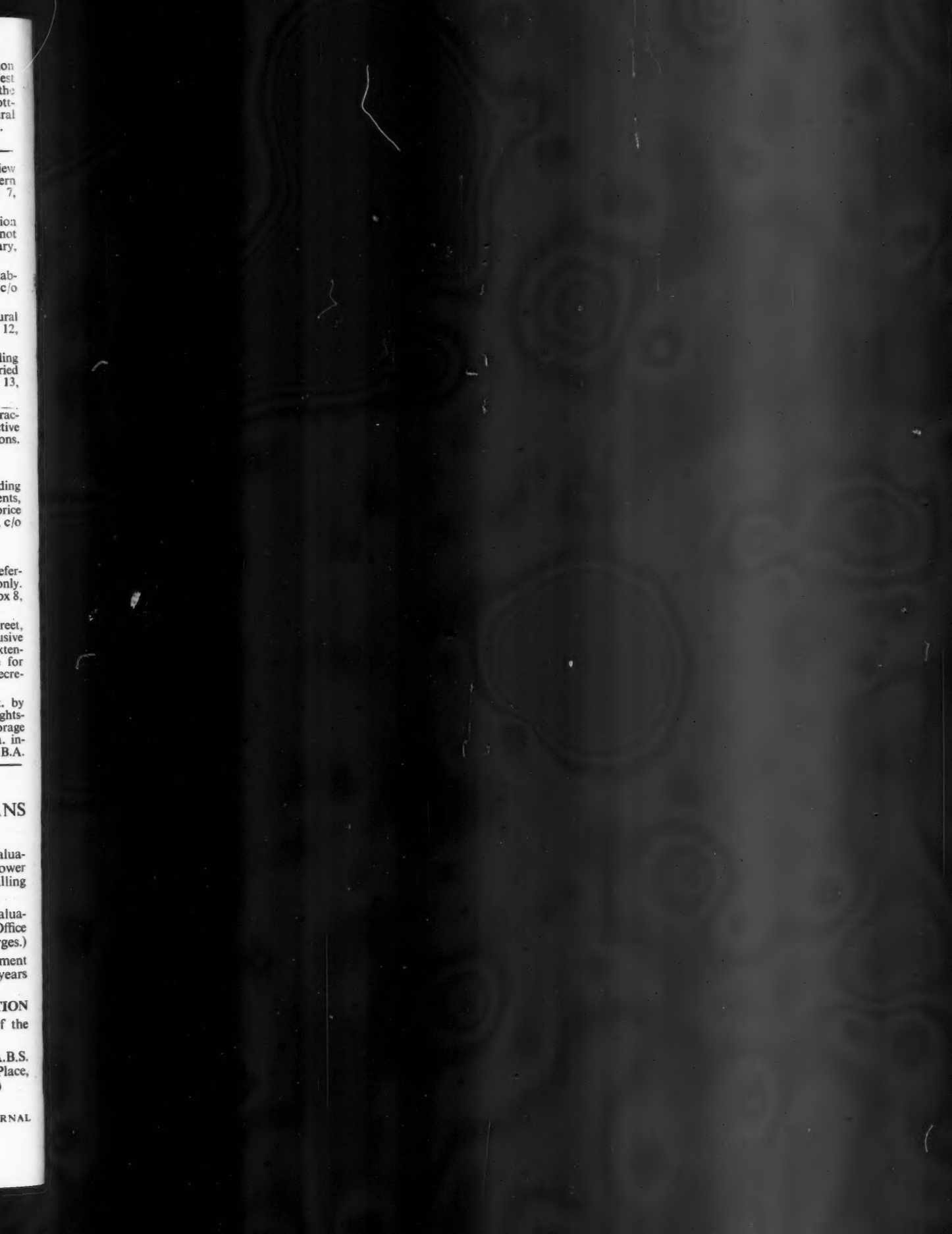
Alternative Schemes

1. **Normal Advance:** 80 per cent of Valuation. **Interest:** 4 per cent gross. (Borrower pays Survey Fee and Legal Costs, totalling 1 per cent of loan.)

2. **Normal Advance:** 85 per cent of Valuation. **Interest:** 4½ per cent gross. (Office pays Survey Fee and Own Legal Charges.)

Repayment by means of an Endowment Assurance term not exceeding 25 years under (1) or 30 years under (2).

HOUSES IN COURSE OF ERECTION

Advances increased to 90 per cent of the controlled selling price.

Particulars from: The Secretary, A.B.S. Insurance Department, 66, Portland Place, London, W.1. (Tel: LANgham 5721.)